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The cathedral church of Llandaff

Edmund Charles Morgan Willmott

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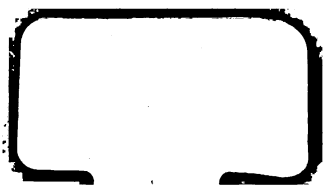

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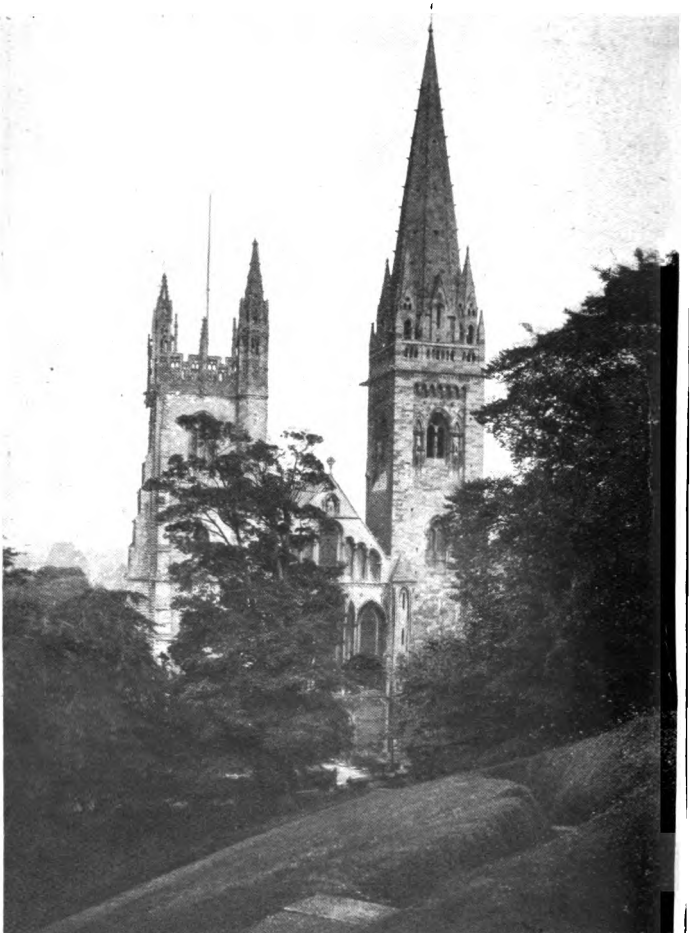

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LLANDAFF CATHEDRAL FROM THE WEST

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THE CATHEDRAL CHURCH OF LLANDAFF

A DESCRIPTION OF THE BUILDING AND A SHORT HISTORY OF THE SEE

BY

E. C. MORGAN WILLMOTT, A.R.I.B.A.

WITH XXXI ILLUSTRATIONS

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TO

THE RIGHT REVEREND JOSHUA PRITCHARD HUGHES,

LORD BISHOP OF LLANDAFF,

THIS BOOK IS, WITH HIS PERMISSION,

DEDICATED

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PREFACE

LLANDAFF CATHEDRAL, although ranking amongst the smaller and more insignificant of the British cathedrals, has such a long and interesting history that no apology need be made for drawing attention to a building so closely connected with the history of Christianity in this country from its first introduction.

The principal authorities consulted have been:

Dugdale's "Monasticon Anglicanum," vol. ii.
Browne Willis's "Survey of Llandaff." 1718.
"Liber Landavensis."
"Llandaff Cathedral," Bishop Ollivant. 1860.
"Llandaff," E. A. Freeman. 1850.
"Archaeologia Cambrensis."
"Diocesan History of Llandaff," Rev. E. Newell.

The author takes this opportunity of thanking Mr. John Ballinger, Chief Librarian, Cardiff, and Mr. Ward, Curator of the Cardiff Museum, for their kind assistance in the matter of placing books and prints at his disposal. He also thanks Mr. Clarke of Llandaff for much valuable information imparted in regard to the excavations and other works undertaken at the Cathedral, Mr. Gerald C. Horsley for permission to use two of his excellent drawings of sculptured foliage, and Mr. George Beale, Mus. Bac., F.R.C.O., for the description and specification of the organ.

Great credit is due to Mr. Sargent, photographer, Cardiff, for the admirable manner in which he has carried out the author's intentions in regard to the illustrations.

E. C. M. W.

March, 1907.

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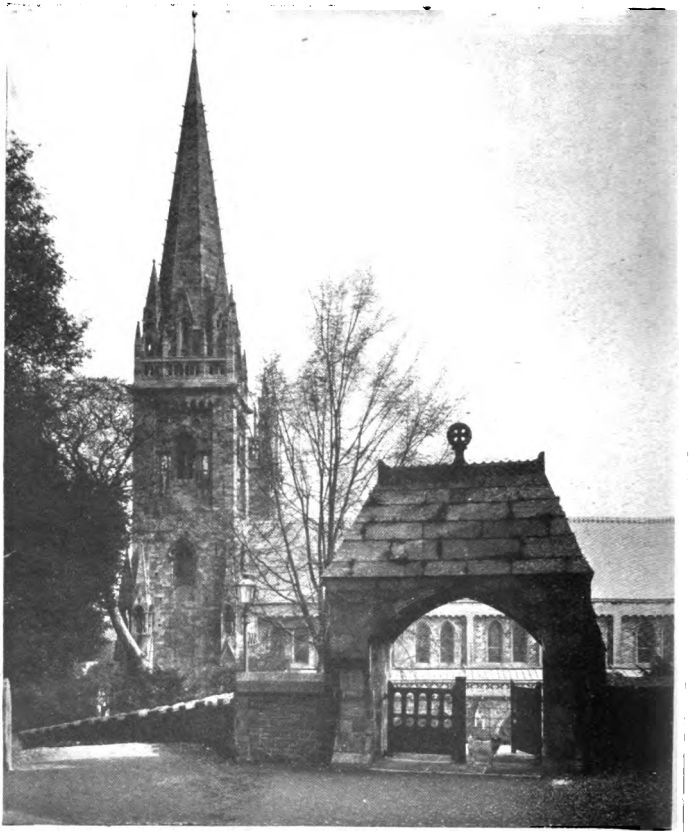

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LICHGATE AND SOUTH-WEST TOWER

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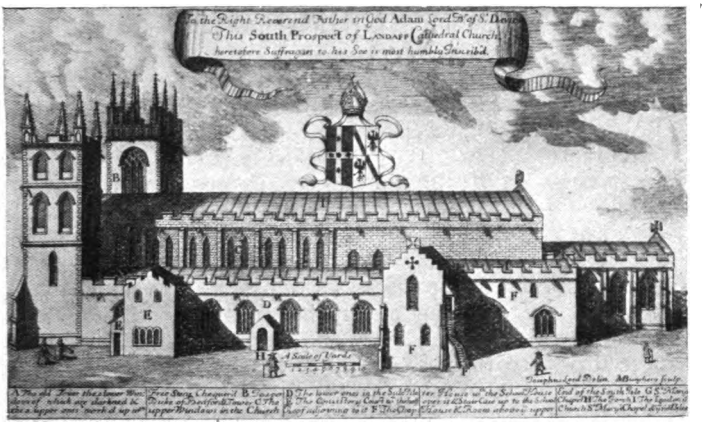
To the Right Reverend Father in God Adam Lord Bp of S. Davids
This South Prospect of Landaff Cathedral Church
heretofore Suffragan to his See is most humbly Inscribed.

VIEW FROM THE SOUTH ABOUT 1717.
Engraved by A. Burghers from a drawing by J. Lord

LLANDAFF CATHEDRAL

CHAPTER I

GENERAL HISTORY OF THE FOUNDATION AND FABRIC

LLANDAFF Cathedral has, in common with the cathedral churches of St. Asaph and St. David, a charming situation. It is some two miles from the city of Cardiff, and upon the right bank of the river Taff: in fact its ancient name, Llan-ar-Daf, literally translated means "the church on the Taff."[1] In point of size it is the second largest of the Welsh cathedrals, and is the oldest episcopal see now existing in Great Britain.

[1] The church is sometimes spoken of in old writings as Eglwys Teilo, Plwyf Teilo, Esgobaeth Teilo, *i.e.*, the church, the parish, and the bishopric of Teilo.

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The precise position of the cathedral is at the foot of a considerable slope, at the top of which is the small city to which it gives its name. The churchyard surrounding the building is of good size, and pleasingly dotted with trees. Entering the lich-gate at the top of the slope, and walking slowly down the churchyard, one is at once conscious of a spirit of quiet and calm which pervades this acre of God, a calm which owes its existence in large measure to the reposeful character of the efforts nature has made to give this unpretentious building a suitable setting. One feels the desire of a moment's quiet reflection, and our more active emotions give way, under the influence of the beautiful picture before us, to a contemplative spirit of humility. We realize how small and insignificant we are in this place where all is so peaceful and still; and where are buried the bodies of the men and women who have watched at varied times, and with varied interests, the vicissitudes of fortune which largely go towards the making of a history of the cathedral.

In any attempt to give some brief summary of the general history of the building, although a large number of records are preserved, it will be found that they are somewhat disconnected, and do not link with later records. Consequently some portion of the account must be presumptive; yet, at the same time, the history as given here is generally accepted by antiquarians as being accurate in its more essential points.

Llandaff has been called the "Birthplace of Christianity" in Great Britain. The historical poems of the Principality of Wales, known as the Triads (on account of the facts contained in them being grouped in threes), tell of one "Bran the Blessed," son of Llyr Llydiaith, and father of Caractacus, as being the first to shed the light of Christianity amongst the early Britons. Bran is alleged to have been first converted while a captive in Rome in A.D. 51-58. He is said to have returned to Britain with the knowledge and power of his new faith strong upon him, and with the desire to spread its tenets and teachings amongst his fellow countrymen. At the time of the landing of St. Augustine there is reason for believing that seven bishoprics existed in Britain, *i.e.*, Tavensis (Llandaff), Paternensis (Llanbadarn), Banchorensis (Bangor), Elviensis (St. Asaph), Vienciensis (Worcester), Herefordensis (Hereford) and Morganensis (Morgan or Margam). All these were subject to the jurisdiction of the Archbishop of Caerleon.

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In A.D. 156 a tradition informs us that one Lucius, King of the Britons, sent two ambassadors, Elfan and Medwy, to Eleutherius, twelfth Pope, to invite the latter to send missionaries to his Court to instruct him and his subjects in the Christian faith. The ambassadors were successful in their appeal, and both were baptized and ordained, Elfan being made a bishop, and Medwy a priest or teacher. They are said to have returned to Britain and to have introduced the teaching of Christianity into the Court of King Lucius, many being converted and baptized.

It is further said that Elfan was finally appointed bishop of Llandaff. Thus, on the presumption that the old tradition is true, it would seem that a building existed on or about the site of the present cathedral as early as the second century.[1]

We next hear of a building at Llandaff in the sixth century, and evidence of the existence of a ninth-century church still remains in the old cross which stands in the grounds of the bishop's palace. A record which also helps to bear out the certainty of the existence of this early church is the manuscript Book of the Gospels, now preserved at Lichfield, and called the Book of St. Chad. This book, given to Llandaff in the ninth century, is said to have been written by St. Gildas. In A.D. 314 a council of the Western Church was held at Arles, in the south of France, and it is understood that representatives of the three then existing sees of Great Britain, viz., London, York, and Llandaff, were present.

It is, however, during the reign of King Meuric that we first find authentic information with regard to Llandaff.

We are told that heresy had crept in amongst the Christians in Great Britain, and two prelates, St. Germanus and Lupus, were sent to England to purify and revive the failing Christianity of the early people. King Meuric greatly facilitated the revival work of the two priests, and in A.D. 446, before all the Welsh chieftains, and with many great civil and religious cere-

[1] In a transcript of an old MS. made by Iolo Morganwg, King Tewdry, father of King Meuric, is said to have erected the first church at Llandaff. Mr. Clarke of Llandaff, when undertaking some excavations at the west end, discovered the remains of a Roman or British wall of good masonry, and of considerable thickness. This wall bisected the north-west tower, and ran directly east and west. Thus it seems fairly certain, presuming this wall to be the remains of a British or Roman building, that its site was westward of the present structure.

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monies, St. Dubritius was consecrated first bishop of Llandaff, under the sanction and approval of his king. The latter was indeed earnest in the Christian faith, endowing the church with many great possessions, affording it many liberties, and setting the people, by his own wise rulings and earnest piety, a great and worthy example of the force and power of the Faith.

"Liber Landavensis" gives the date of the accession of St. Dubritius to the bishopric as A.D. 427. St. Dubritius was a man of wonderful learning, and renowned for his good works. Under his sway Llandaff prospered exceedingly. He maintained a great college or monastic establishment at Llanilltyd Fawr (Llantwit Major), founded many churches, consecrated several new bishops, and created new dioceses in various parts of Great Britain. His fame spread throughout the whole of the land, and many were those who were attracted by his wonderful teachings and the eloquence of his preaching. Overburdened with his labours, and the strenuous nature of his life, he returned to the island of Bardsey in A.D. 512, and was succeeded by St. Teilo or Teileiaw. The latter was a pupil of St. Dubritius, and continued much of the noble work of his predecessor.

From the foregoing it will be seen that a British church must certainly have existed at Llandaff during the fourth and sixth centuries. A further proof of this is found in the description given by the compiler of the famous "Liber Landavensis." In this we read that when Urban, the first bishop after the Norman Conquest, was preparing to remove the remains of St. Dubritius from the Isle of Bardsey to the cathedral which the canonized saint had founded at Llandaff, he was of the opinion that it was far too humble a shrine to afford a suitable receptacle for the remains; for it consisted rather of a small chapel than a church, its length being only twenty-eight feet, its breadth fifteen, and height twenty feet. Two small aisles are mentioned, the previous dimensions being probably exclusive of these, and a semi-circular porch, by which no doubt is meant an apse, having a radius of twelve feet. Thus the length of the church was about forty feet.

Urban's Church.—Urban, Bishop of Llandaff, was consecrated on the tenth day of August, 1108 (Godwin), 1107 (Dug., *Mon. Ang.*). He found his bishopric in a deplorable condition; the cathedral being half ruined, and the revenue so small that only two canons were maintained instead of the twenty-four as

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in former times. Sending an appeal, in 1119, to Pope Calixtus for help and support, and issuing circulars to the clergy, he finally obtained a sum large enough to rebuild the cathedral. On 14th April, A.D. 1121, the first stone of the new building was laid. The old British church, it is presumed, was entirely pulled down to give way to Urban's cathedral. Mr. E. A. Freeman, partly upon his own authority, and partly upon the suggestions of Dr. Petrie, is of opinion that the Norman arch still existing in the present presbytery was the chancel arch of Urban's small church, and that the choir of the Norman building occupied a portion of the site of the present Lady Chapel. Fragments of Norman work still remaining in the presbytery justify this view, and it seems quite probable that the nave was a portion, or perhaps the whole of the present presbytery. During the restoration certain remains of Norman work found in the vaulted vestibule leading to the chapter house tend to substantiate a view held by some that a porch, or tower porch, once existed on this spot, and formed part of Urban's cathedral. There were probably no aisles.[1]

Without a careful examination of the foundations it would be difficult to state accurately how far west Urban's church extended. The existence of the porch, or tower porch, already mentioned, and the position of the side doorways, suggest, however, that it extended one bay westward beyond the vaulted vestibule leading to the chapter house.

Of course against this we must place the existing fact of the position of the north and south Norman doorways in the present cathedral.

These, however, are both *late* Norman doorways, and it would seem idle to suggest that the nave of the twelfth-century building could ever have extended so far west as these entrances. It is quite possible they may have been re-erected in their present position at a later date; or they may (the north doorway being Transitional in character, and possessing the Early English tooth

[1] An old and possibly inaccurate engraving in Dugdale represents the building as having two rows of windows, in fact, giving Urban's church a quasi-clerestory. One is more inclined, as the result of later evidence, to credit this old print as being correct. Mr. Prichard, the architect of the restoration, found the remains of one of the windows shown in the old print, together with other fragments which might be the remains of the other Norman windows indicated.

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moulding) have been the beginnings of a large addition to Urban's church, started before the Early English period, and left more or less unfinished. These doors would have afterwards been incorporated with the purer Early English nave of later date.

Bishop Urban died in 1133.

According to tradition the church was dedicated to St. Peter and St. Paul. Browne Willis, on page 163, prints the Royal grant which mentions the "Gloriosos Apostolos Petrum et Paulum in quorum honore ecclesia Landavensis aedificata et constructa existit." In a grant of an advowson to the chapter of Llandaff, quoted by Browne Willis, it is stated that the cathedral was built in honour of St. Peter and St. Paul.

According to "Notitia Monastica," Tanner and Dugdale, the present building is dedicated to St. Peter, St. Dubritius, St. Teileiaw, and St. Oudeceus.

It is very likely that the Early English, or rather Transitional additions to Urban's church were begun soon after its completion. It also seems feasible to suggest that these additions were on such a scale as to embrace most of the site occupied by the present cathedral apart from the Lady Chapel.

Dean Conybeare ascribes the west front and nave to the episcopate of William Saltmarsh (1185-1195) and Bishop Henry (1195-1218). This, however, is incompatible with the architectural characteristics of these portions, and it is more probable Freeman is nearer the mark in his surmises. He suggests that the nave and choir were commenced by Bishop Henry, while the outer walls should date about 1193. The remainder of the nave and choir would seem to have been erected during the episcopate of William Prior of Goldcliffe, who died in 1229. The Chapter House must have been added about 1240. There is some reason for believing that the Early English design included two eastern towers besides the two which were actually erected at the west end. The seal of the Chapter in 1234 represented a church with four towers, while Cole in his MS. asserts that it was a church with two turrets at the east and west ends, with a large spire steeple in the centre.

Bishop de Bruce (1265-1287) is supposed to have been the founder of the beautiful Lady Chapel with geometrical window tracery and vaulted roof, which was erected to the rear of Bishop Urban's nave (at this time become the presbytery). The choir

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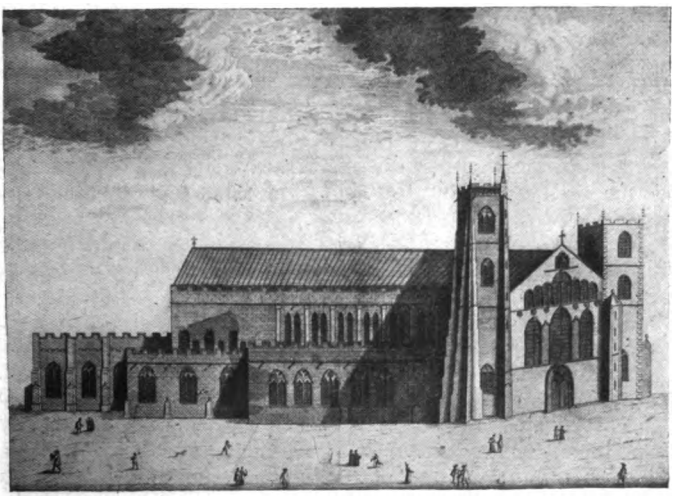
of the British Church which until now had remained intact, was pulled down for the purpose of erecting the new chapel, the noble Norman Chancel arch, however, being allowed to remain. From that time it seems as if the Cathedral was constantly undergoing alterations and repairs. At the same time it was done so slowly and with such a curious overlapping of styles as to present a perplexing problem when one would attempt to give, chronologically, some record of the alterations. It must



NORTH VIEW.
From a Print.

have been almost upon the completion of the Lady Chapel that the aisle walls were practically rebuilt, leaving only the north and south doorways as a relic of the early Romanesque work.

The earliest phase of the Decorated work was introduced with the rebuilding of the Lady Chapel, a portion of the Mathew Chapel, and the one bay of the aisle in the extreme south-west corner. The second period of Decorated work completely transformed the Romanesque nave of Urban's church into the present Decorated presbytery, while the two bays of the north choir

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aisle were also rebuilt. The last period of Decorated work appeared in the complete rebuilding of the north and south aisles together with the one bay of the south choir aisle. As already mentioned, the two Norman doorways were untouched in this work. There is some trace of the older walling left at the south-east corner of the south choir aisle, and below the cill in the two eastern bays on the north wall.

The old reredos, which shows the transition to the Perpendicular period, is ascribed to Bishop Marshall (1478-1496) by Browne Willis. The latter describes the reredos as being set back behind the altar, and with a door upon either side giving access to a small vestry 5 ft. 3 in. wide. Hence at some time this vestry must have been done away with, and the altar re-erected immediately across the opening of the Norman chancel arch, as it was found in this position when opened up during the restoration works of the last century. Its upper parts, consisting of the two rows of niches described by Browne Willis, must have been demolished.

The tower on the north-west side owes its existence to the generosity to a Welshman, Jasper Tudor, Earl of Pembroke, and afterwards Duke of Bedford He was the son of Owen Tudor by the latter's marriage with Queen Katherine, daughter of Charles VI, King of France, and widow of Henry V, and thus was uncle of Henry VII. During 1723 heavy storms did considerable damage throughout South Wales, and the western part of the nave, including the south-west Early English tower was almost entirely destroyed.

The Consistory Court, a building on the south side, 15 ft. square, with three windows, is supposed to have been destroyed by fire in the eighteenth century.

Decay and Restoration of the Cathedral. —It will be impossible in such a brief summary to enter into a detailed history of the circumstances which finally left the Cathedral in the wretched condition in which it was before the great work of restoration started in the latter portion of the last century. A short account of its decay is, however, a somewhat necessary link in the history of the fabr c.

The troubles first began during the unrest which was so marked throughout the country during the reign of Stephen. Llandaff was one of the first cathedrals to suffer through the civil wars of that time.

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In 1402-1409, Owen Glendower, Prince of Wales, rebelled against the authority of Henry IV. We are told of the former making a raid into Glamorganshire and destroying and ravaging

THE NAVE IN RUINS.
From an etching by G. Cooper.

the country on every side. Amongst other places the Bishop's Palace and the Archdeacon's House at Llandaff were burnt to the ground, and the cathedral itself reduced to a further state of dilapidation. Bishop Blethin, in a notice to the clergy in

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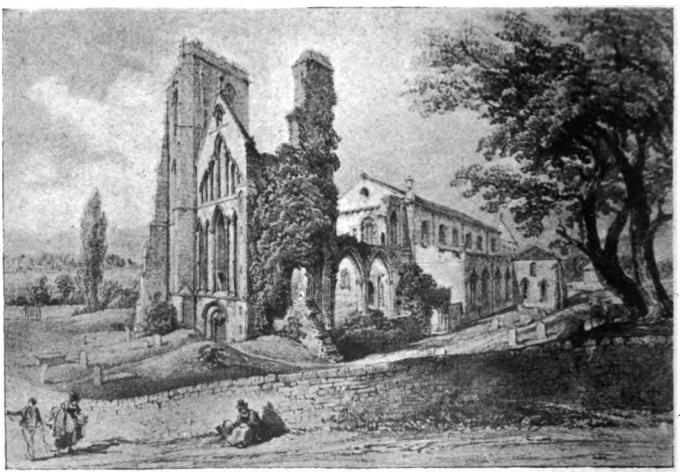
1575, speaks of the cathedral as being in a state of almost irreparable ruin. Some years later right of burial in the north aisle was granted to a family called Mathews, on condition that the aisle was kept in repair.

During the civil wars of Charles I, Milles, a God-professing Puritan, wilfully desecrated this house of God. He turned a portion of it into a stable, used another part as an ale house, the choir as a calf-pen, and the font as a hog-trough. In the year 1717 the state of things had become so bad that the re-



FROM AN OLD PRINT SHOWING THE ITALIAN TEMPLE.

moval of the see to Cardiff was seriously talked of. An interesting sidelight upon the state of Llandaff during these hard times is indicated by an entry in the books of the Chapter in the year 1662.

"That if the Chancellor and Registrar do not repair the Consistory Court before Allhallow-tide according to agreement, they shall not be permitted to hold their Court in the Ladye Chapel any longer."

In 1692 Choral service was suspended During 1705 a violent storm still further hastened the decay and desolation of

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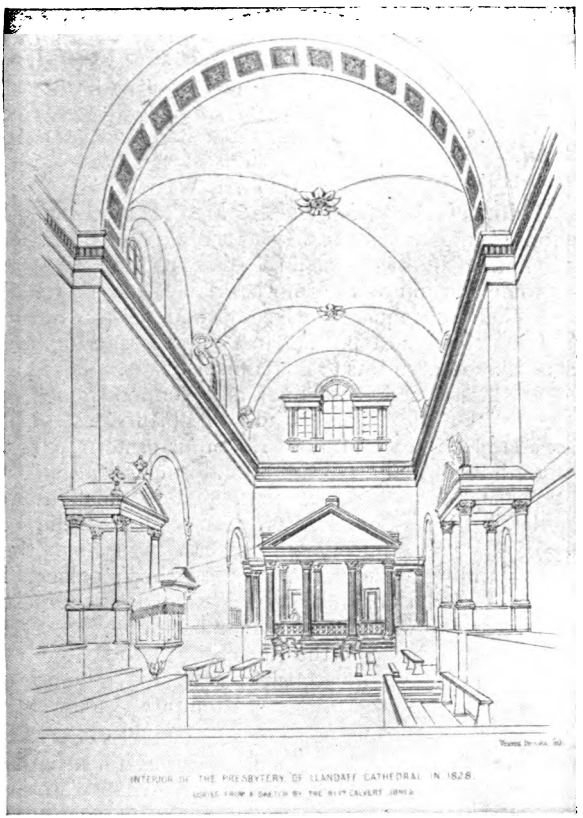
the cathedral. In 1721 a petition was drawn up towards repairing the cathedral by the Archdeacons and Chapter, and "Browne



THE INTERIOR AS AN ITALIAN TEMPLE.
From a Print.

Willis was informed by the Archdeacon of Canterbury (Wake) that the King would give a thousand pounds towards the restor-

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ation, and that he himself hoped to make some provision to have the cathedral duly supplied." (Cole MS., xxix, 47.)

It is somewhat sad to think of the complete desolation of Llandaff at this time, a desolation due in some measure to a decline in the enthusiasm and energy of the authorities in charge; indeed, Godwin actually accuses his forerunner, Anthony Kitchen, of being the primary cause of the decay of the bishopric.

In the year 1736 a fate almost worse than complete destruction overtook part of the noble ruins of the cathedral. This was effected through the agency of Mr. Wood of Bath, assisted by Mr. Killin of Crickdale. These architects were appointed by bishop John Harris to make a survey of the ruins, and to report to him such alterations and repairs as were necessary for making some portion of the ruin habitable, and fit for Divine Service. Their subsequent design allowed for the erection of an atrocious tower and portico in a quasi-Italian style at the west end. The church was to be reduced by forty feet in length, the chapter house made octagonal, and wooden frames were to be placed in the Early English windows. Fortunately this design was not completely carried out. The four eastern bays of the nave were, however, altered into a kind of classical hall, whose pretentious ugliness was but inadequately cloaked by the Italian detail with which it was decorated. A relic of this scheme of uncompromising ugliness can be seen in the two urns, now standing in the garden of the bishop's palace. These originally occupied a position on the pediment at the west end. Altogether £7,000 was spent on the alterations.

During the years 1835-6 the Precentor of the cathedral, the Rev. Henry Douglas, generously placed his stipend at the disposal of the Chapter; and some attempt was made to make more suitable the interior of the Italian temple.

About 1836 the Chapter defeated an attempt to transfer the see to Bristol. Consequent upon this agitation, the office of Dean was restored to the see after being suspended for about 700 years. From then onwards better days began for Llandaff, and the first Dean appointed, the Very Rev. William Bruce Knight, was the prime mover in the grand scheme of restoration which has culminated in the present beautiful edifice. Working with commendable energy, making strenuous appeal to both clergy and laity, the sum of £3,000 was collected, and the

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restoration was then begun. Dean Conybeare, a clever theologian and energetic worker, and a learned student of English architecture, was appointed by Bishop Coplestone in succession to Dean Knight. Taking tremendous interest in the work of regaining some of the old beauties of the cathedral, he pressed the work of restoration forward until his regrettable death in 1857. While dean, this able and hardworking man more than doubled the subscriptions in aid of the restoration, and it is satisfactory to know that he was able to assist in the opening of the partly restored building, on the 16th day of April, 1857. A solemn celebration and choral service were held, and the sermon preached by the Bishop of Oxford. Until this time the only ecclesiastic in residence had been the Vicar Choral. There were no residentiary canons, nor were there houses of any kind for the bishop and chapter.

After the service on the 16th a meeting was held, and a further and more complete scheme of restoration was put forward by the archdeacon.

A list was opened at the meeting, and £2,775 was collected. The offertory amounted to £620 10*s.* 9*d.*, and further generosity on the part of H.R.H. the Prince of Wales, now King Edward VII, and the Marquis of Bute, soon resulted in the attainment of a sufficiently large sum to enable the chapter to commence the work immediately. The joint architects were Messrs. Prichard, Seddon, and Wyatt, and great praise must be given to these three men for the clever and sympathetic way in which, with infinite patience, and as the result of careful research and study, the cathedral was finally restored to its early glories. In 1844 Mr. Prichard introduced the five-light geometrical window at the east end. The Norman arch in the Presbytery was uncovered (it had been closed up by a thick wall) and reset, the Lady Chapel carefully restored, and the arcading freed from the filling with which it had been blocked, for the exigences of the design for the Italian Temple. The clerestory and roof were rebuilt, and the fine arch which forms such a noble dividing line between the choir and presbytery was erected. The floor of the nave was dropped to its original level (it had been raised some number of feet), the bases of the nave piers exposed, and carefully renewed or repaired. A new reredos was erected, and buttresses built on the north and south aisle walls. Sedilia were placed in the presbytery, and a fine carved pulpit in the

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nave. The north-west tower was altered somewhat, and a new parapet placed to it. Finally, the magnificent south-west tower and spire were erected. This, it must be admitted, was the crowning achievement of the restoration, as the dignity and emphasis which the cathedral gains by its presence is only to be appreciated when we look at an old illustration of the building before its erection.

Bishop Ollivant succeeded Bishop Coplestone; the Rev. Thomas Williams had succeeded Dean Conybeare. It was the latter who assisted the Bishop of Oxford (Dr. Wilberforce) to reopen the cathedral on 13th July, 1869. The entire work of restoration cost about £30,000. In an excellent speech delivered at the luncheon, the dean remarked "that looking to what we were and to what we are, there is no restoration like our own. . . . This is a notable instance of a willing people coming forward to restore the ancient church of their fathers, and is a work on which the Church in Wales may well be congratulated."

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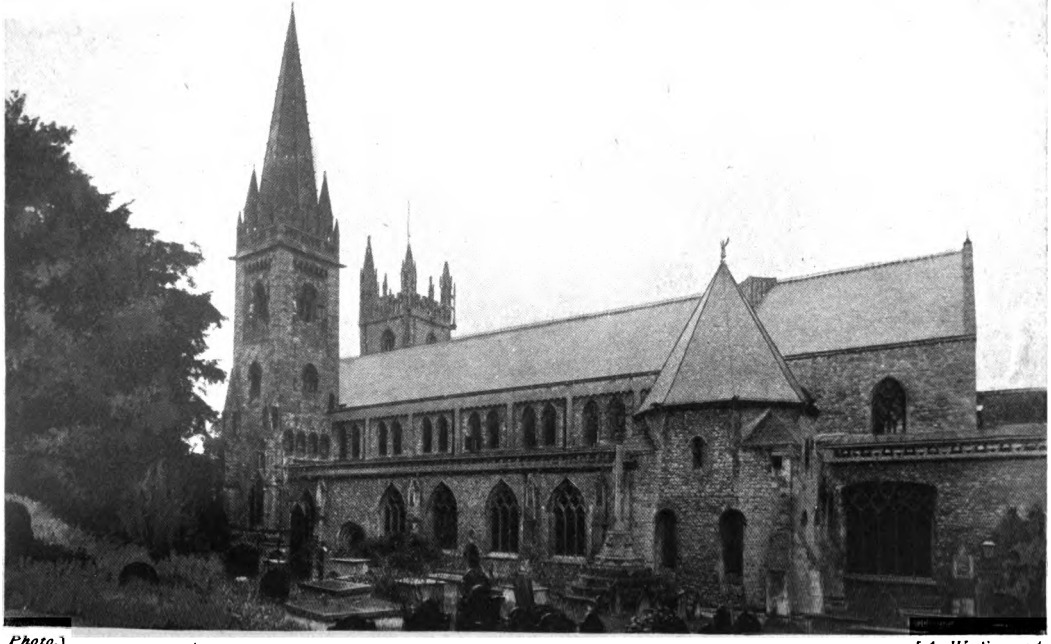

Photo.] [*A. W. Sargent.*

VIEW FROM THE SOUTH EAST

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CHAPTER II

THE EXTERIOR

IT is easy to give a full measure of praise when attempting to write some sort of critical description of the exterior of this Cathedral, its beautiful situation alone atoning for any architectural faults it may possess.

Considering the building as a whole, one is at once struck by the tremendous length of unbroken roof, the absence of transepts, and by the fact that, beyond a difference in the character of the clerestory windows, no special effort has been made to express on the exterior the position and size of the chancel and presbytery. One notices that the long straightness of the ridge line could be immensely improved by the presence of some kind of *flèche*, which would afford a welcome relief to the eye, and break the monotony of the general appearance.

Mr. E. A. Freeman, in his excellent manual on the cathedral, takes exception to the treatment of the Lady Chapel at the east end, suggesting that the flat lead roof is insignificant, and, furthermore, not quite correct as regards period. Although a steep Early English roof would have added dignity to the building, it would have necessitated doing away with the east window, a loss of interior effect which would not easily have been compensated for.

Generalizing upon the exterior of the cathedral, save for the west end, with its two towers and beautiful triplet window, the building has no special features either of detail or composition which will bear comparison with some of the larger and more magnificent cathedrals of England. At the same time the exterior is interesting if only by reason of the excellent proportions of all its parts.

The cathedral is of small size, in fact, next only to St. Asaph in this respect. It has a nave of five bays and a choir of three,

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while the presbytery has two. An aisle on each side of about twelve feet continues from the west end to a length of two bays beyond the Lady Chapel. This is vaulted and has five bays. The Chapter House is a building of plain, but not uninteresting design upon the south side.

The West Front.—One need not hesitate to pronounce this the most beautiful portion of the building. It is a piece of pure Early English work, and will bear comparison even with some of the more imposing Gothic work of this character at Ely and elsewhere. It is divided into three stages, or, strictly speaking, four, if we add the small niche in the apex of the gable.

The centre portion is occupied by a fine triplet window of more than usually good proportion and design, the centre light being just sufficiently stilted to give prominence and centralization to the composition which gains much by the happy fashion in which the two blind lancet arches, springing over segmental sinkings, link up the three lights. The arch mouldings are unfortunately of little depth, and we consequently miss the strong contrast of light and shade which gives to Early English work such an appearance of richness and strength.

Attention must be drawn to the courses of the masonry above the window. They are not quite horizontal, and run up towards the apex of the centre light. A series of six carved bosses, three on either side, more definitely mark this slight aberration from the rules of ordinary building construction. The five arches of the window spring from six columns with moulded bases, centre moulded band, and foliaged capitals. All the columns are detached and, with the exception of the two centre ones, have filleted faces. A heavily moulded string divides the window from the lowest stage of the west front, which is noteworthy by reason of having a doorway of unique character, though of small size. Although most of its details are essentially Early English, it differs in one respect from the typical work of the period by having a round-headed arch. This might or might not indicate the transition from Norman work to Early English; it is hard to say, for, as Rickman points out, the round-headed arch is found in work even as late as the fourteenth century. Clustered shafts with moulded bases and foliaged capitals are set in the deeply recessed jambs of the doorway. The capitals are very deep, and a heavily moulded band encircles the shafts of the columns at their middle. Within the main arch are two others

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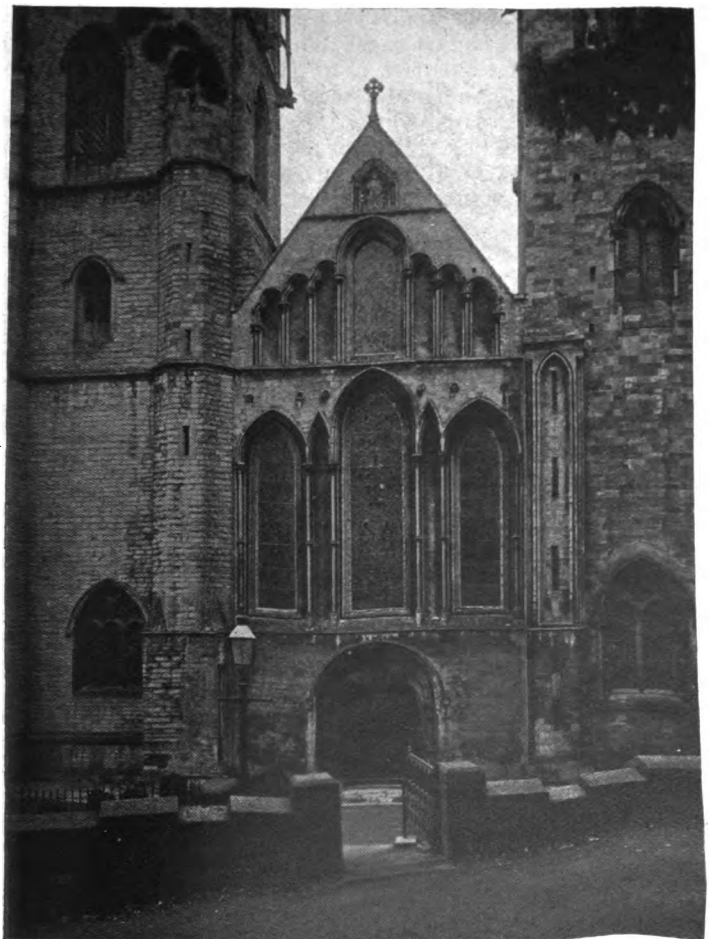

Photo.] [*A. W. Sargent.*

THE WEST END: EXTERIOR

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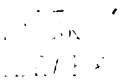

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springing from either side and meeting in the centre. A vesica-shaped panel occupies the tympanum. The arches are simply moulded with a flat chamfer, this being also taken round the panel. The latter is filled with a conventional figure of a saint or bishop in episcopal robes and mitre. Edward Llwyd, the author of "Archæologia Britannica," suggests that it is a figure of the patron saint Dubritius, while other authorities assure us that it is a figure of Bishop Urban.

The upper portion of the west end is occupied by a single-light window which forms the centre of an arcading, three round-headed arches on either side stepping down each one about two feet below the other, and being supported, on single detached columns in semi-circular recesses, with foliaged capitals and moulded bases. The columns are taken down to a keel-shaped moulding which forms the string sub-dividing this portion of the front from the triplet window. The arcade is provided with a large hood mould, which is terminated on either end with a foliaged boss. The centre arch is practically round, while the appearance of the other blind arches is that of a trefoil arch lacking a cusp upon the inner side.

The apex of the gable is occupied by a niche with a figure. This has for its framework a trefoil arch upon small columns with foliaged capitals and moulded bases. The figure, which is somewhat dilapidated, is bareheaded and seated upon a throne, and is given by some authorities as being an image of Henry I. A cross of much beauty and elaboration of design crowns the gable, and completes a west front in which Early English architecture, with all its elegancies and refinements, has rarely found better expression.

The **North-West Tower.**—This tower was erected by Jasper Tudor, and is generally spoken of as "Jasper's Tower." Originally the west front was flanked by two Early English towers of dissimilar design, and there is also some reason for believing that the original design may have included two additional towers at the east end. In 1722 a series of heavy storms had entirely destroyed the south-west tower, while the north-west tower was pulled down, and Jasper's tower erected in its place. The tower has four stories, and in general appearance is akin to the Perpendicular towers of Somerset, possessing the same deep buttresses with many offsets, and the usual termination of battlemented tracery work. An octagonal stair-

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case turret occupies the corner nearest the centre gable, and due note must betaken of the very excellent fashion in which the polygonal shape of the turret is grafted on to the small square portion of the old tower which still remains. The turret has the usual narrow apertures for light, and is set back in two places, where horizontal bands of heavy character divide the tower externally into three stages. The turret, upon reaching the main cornice at the base of the parapet, is elaborated with miniature buttresses, which, banded in several places, finish with small spirelets profusely decorated with crockets. The surface planes of the octagon are filled with blind and open tracery work of a Perpendicular character. The pinnacle proper, the base of which is stilted by means of a pediment stage and a second series of buttresses, is carved upon the arrises, and ornamented with crockets and small sunk panels.

The parapet of the tower is battlemented and has two rows of open tracery work. A small crocketed pinnacle having attached to it a flying buttress, bisects each face of the parapet. Further pinnacles, square in plan, but of similar design to the larger octagonal one, occupy the other three corners of the parapet. Gargoyles of angels and animals, jutting out from the cornice, support the small flying buttresses which have been already described. The existing design is the result of the work of Mr. J. Prichard, and was introduced by him during the restoration work of the last century. The original crown of the tower was a gorgeous open parapet with turrets. Browne Willis describes it as being identical with the fifteenth-century design of St. John's Church, Cardiff. The storms of 1740 ruined the delicate work of the old parapet, already much dilapidated through neglect, and it was replaced by the present design.

Externally the tower is divided into three portions by means of heavily moulded strings. The upper portion has in each of the four walls a three-light Perpendicular window. These windows are unglazed, and filled with fretted ornamental stonework. The centre portion has smaller three-light windows of the same period, but upon the north, west, and east walls only. The lowest portion of the tower has upon the west side a three-light Perpendicular window of conventional design. On the north side is a two-light window filled between the mullions, with traceried stonework. This lights the ringing chamber of the tower.

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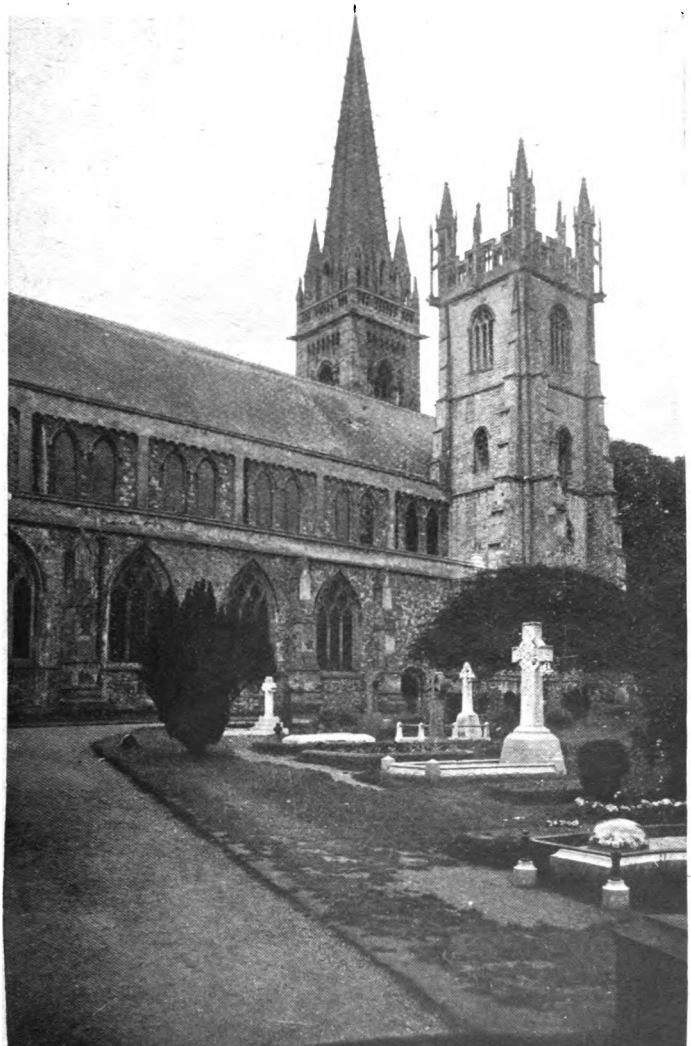

Photo.] [*A. W. Sargent.*

THE TOWERS FROM THE NORTH-EAST

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The **South-West Tower** and **Spire**.—This tower is almost entirely new, but a small square portion of the old Early English tower still remains at the north-west angle. This is a square staircase turret with pyramidal stone roof, the apex of which reaches to the springing of the main gable of the west front of the nave. The turret above the first stringcourse has one long panel, whose horizontal section is a convex curve. Long columns with foliaged capitals are carried from immediately above the plinth of the turret to within one course of its roof.

The tower, square in plan, is an admirable example of a phase of Gothic, which I think owes something of its characteristics and contour to the Early French work. The south-west and south-east corners are occupied by three buttresses of most elaborate design. These are gabled and panelled, and have many set-offs. The buttresses terminate in open canopied pinnacles occupied by statues. Those on the south-west corner are figures of St. Peter and St. Paul, while that at the south-east corner is a marble figure of Bishop Ollivant. Two-light windows of simple design light the first story of the tower on the west and south sides respectively. On the east side, above the aisle roof is a series of arched recesses containing figures of the four Evangelists. At the feet of each figure is carved the well-known emblem of each, representing the different living creations, *Rev.*, iv, 7.

"And the first creature was like a lion." *Mark.*
"And the second creature like a calf." *Luke.*
"And the third creature had a face as of a man." *Matthew.*
"And the fourth creature was like a flying eagle." *John.*

The next stage of the tower is lighted by two-light windows of small size, but interesting design. A simple quatrefoil is introduced into the heads, and the jambs have detached columns with foliaged caps and moulded bases. The bell chamber stage has four windows, one in each face, and all alike in design.

A two-light window with an equilateral enclosing arch forms the centre piece of the composition, while a canopied niche with lancet arches occupies either side, the whole being sunk some distance into a rectangular panel. The top of the panel is enriched with a corbel table, while the bottom is brought to the outside face of the tower by means of laminated stonework.

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Detached shafts of red and blue stone, banded in the centre, and with carved capitals and moulded bases, support the three arches of the window and niches. The latter are occupied by figures representing the different nations, and which stand upon diaper panelled pedestals. The head of the window is occupied by a quatrefoil, while the canopied heads of the niches are elaborated with fine ornamented stonework. Almost immediately above the corbel table of the panel is the main cornice, which has gargoyles at each corner. The parapet is open, and is formed by a series of twelve arches springing from small columns. Square ornamental pinnacles occupy each corner of the parapet, while another four of similar design, but placed diagonally, subdivide the parapet on each face. A large open canopied pinnacle, supported on columns with foliaged capitals and carved bases, and the whole crowned with a pedimented and crocketed spire, occupies, and is partly joined to, each of the splayed corners of the main spire. The latter, a tall and graceful piece of work, is decorated with crockets on the arrises and small piercings on each of the eight facings of the spire. These piercings are in four rows spaced not quite equally throughout the entire height.

Mr. Prichard deserves much credit for the designing of such a successful piece of work as this south-west tower. It is in admirable proportion, its details are at once interesting and refined, and, more than this, it is in complete harmony with the older portions of the building; all incongruities of style being lost by the careful application of sound architectural principles. It was no more than simple justice that Mr. Prichard's genius was recognized, and the brass plate bearing the following inscription placed in the south wall of this tower: "In Memory of a Great Architect, JOHN PRICHARD, Restorer of this Cathedral, Born May 6th, 1817, Died October 13th, 1886."

Nave and Choir.—The clerestory windows are Early English lancet work, two to each bay. The bays are divided by flat pilasters, merging into the corbel table which supports the plain parapet. A *flèche* base marks in the roof the point where the choir begins, and this is the only object which breaks the long straight ridge line of the roof which is carried over nave, choir, and presbytery. It seems a great pity that some attempt has not been made to utilize this base, as one can quite readily conceive what architectural value a carefully de-

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signed and richly decorated spirelet would have upon the general effect. The choir and presbytery would be fittingly marked and

Photo.] [*A. W. Sargent.*

THE LADY CHAPEL FROM THE NORTH-EAST.

emphasized, while the monotony of the long ridge line would be pleasingly broken.

The windows in the aisle walls are of three lights, and in the Decorated style. They have ogee shaped heads, and reticulated

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tracery. The buttresses to these walls are mostly modern, and have two set-offs terminating just below the cornice of the traceried parapet with a cusped gablet. The cornice is decorated with carved heads of various kings and queens of England.

Presbytery and Choir Aisles. — The presbytery is lighted by means of six windows, four of these similar in design, and two to each of the north and south walls respectively are traceried double-light windows of pleasing design. They were inserted at the time of the restoration and are in the style of the Decorated period. A three-light window, similar in character to the above, occupies the east wall. Above it is a small rose window, with three contained quatrefoils. Due note must be taken of an interesting relic of Urban's church, which is to be seen in the south wall of the presbytery, viz., the remains of a Norman window, a portion of which, for some reason known only to himself, the architect of the Decorated additions allowed to remain. The exterior has a round-headed arch, decorated with paterae-like ornament, surmounted with a double row of the billet moulding. This last, which serves as a hood mould, has a curious grotesque termination at each end. The remains of a column, with a crudely carved capital, affords a springing for the roll mould, which is the chief member of the arch.

The south aisle of the choir is lighted by a five-light segmental-headed window, in the south wall, with reticulated tracery. Two modern three-light traceried windows, one upon the south wall and the other upon the east wall, complete the number in this aisle. A modern pedimented doorway, with a small isolated buttress attached, gives entry to the aisle, and is between the five-light and one of the three-light windows before mentioned.

The parapet of the aisle is an open one of flowing tracery. A plain angle buttress, without set-offs, but with pedimented top, is at the south-east corner. The north aisle of the choir is very similar in design, but its parapet is a plain one and a continuation of the parapet to the nave aisles, while one of the buttresses terminates in a chimney.

The Lady Chapel.—The Lady Chapel is entirely Decorated in character, and is a well designed and pleasing feature of the Cathedral. The buttresses are very tall, with moulded plinths, and having two set-offs, the first being pedimented. They terminate at the plain cornice of a deep parapet quite severe in character. The windows are traceried and exceptionally tall and graceful; they are in the style of the Geometric period, the heads

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of each light having a trefoil foliation. The angle buttresses are similar in design to the others as regards their lower portion, but are taken up above the parapet with a pedimented top. This forms the base for a kind of pinnacle of clustered columns with foliaged capitals, the whole being surmounted with a decorated cone-like roof in stone. The east gable is very flat in pitch, the coping is heavily moulded, and a cusped cross occupies the apex. There is a five-light Geometrical traceried window at the east end of the chapel; this was inserted in the old Decorated jambs by Mr. Prichard in the restoration of 1854.

A short gabled buttress is placed in the centre of the east wall and below the sill of the east window. The design of the Lady Chapel owes much of its merit to the fact that it is a complete harmonious piece of work, unspoilt by any incongruities as the result of later additions.

The Chapter House.—This is a rectangular two-storied structure, with an octagonal upper story upon the south side. It is a plain design in the later phase of Early English work. Double buttresses occupy each corner, but terminate below the commencement of modern squinches which help to disguise the sudden transformation of the Chapter House, at this point, from a square, into an octagonal building. It is covered by a high-pitched pyramidal roof, with a small figure of the angel Gabriel at its apex. There are two windows upon each of the three sides of the square; these light the Chapter House, and are single-light trefoil lancet windows with deep splays upon the inside. Smaller single-light windows—one in the south wall, two in the east wall, and one in the west wall—give light to the Cathedral library, which occupies the upper story of this building.

The Doorways.—The north-west door, called Porth Deilo or St. Teilo's door, is Transitional in character. It is round-headed, and its arch mouldings are in three orders. A single detached column, with Transitional capitals and bases, occupies the recesses of the jambs at each side. Both jamb and arch moulds are profusely decorated with chevron and lozenge. The hood mould is decorated with the well-known dog tooth ornament, a strong evidence of the late date of the doorway. The head of a bishop is carved on a keystone of the hood mould.

The south-west door is very similar in design to the entrance on the north side. It is, however, somewhat larger, and has four orders of arch mouldings, three of which spring from round

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shafts upon either side. These have fluted caps and Norman bases; the innermost order is continuous. Jamb and arch mouldings are decorated with chevron and lozenge, while an

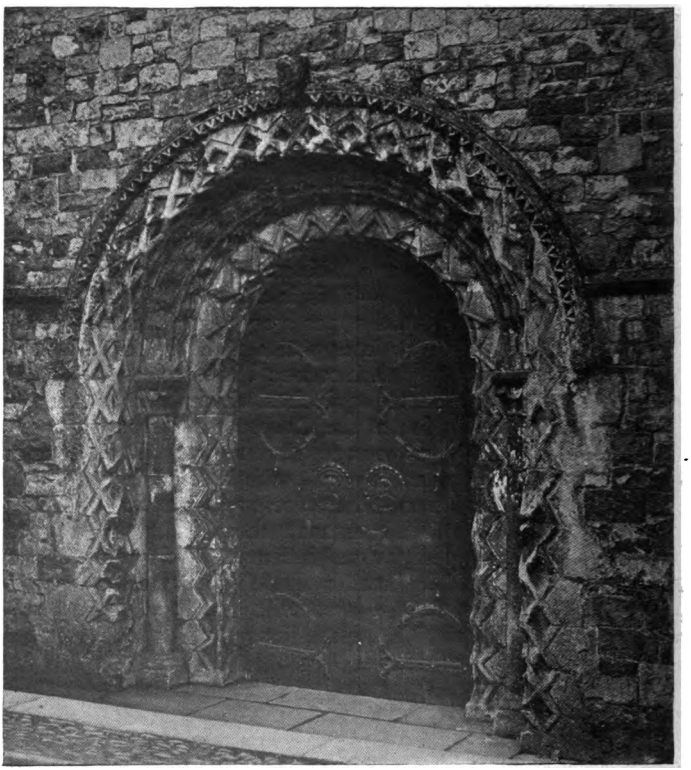

Photo.] [*A. W. Sargent.*

THE NORTH-WEST DOORWAY.

extended zig-zag distinguishes the inner arch and jamb. The hood mould is of an unusual type, and is decorated with what is essentially an Etruscan scroll or fret. The doorway originally opened into the Consistory Court; the latter was burned down in the sixteenth century.

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The south-east doorway is smaller, and dates about 1320. The jamb and arch mouldings, simple in character, are continued down to the plinth which acts as a stop; a vesica-shaped

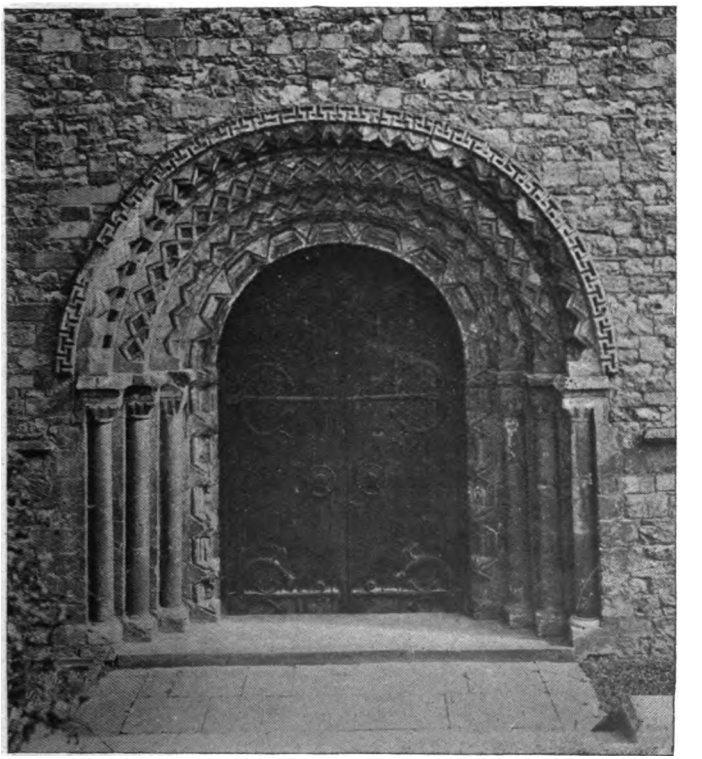

Photo.] [*A. W. Sargent.*

THE SOUTH-WEST DOORWAY.

panel, cusped and with a stool for a figure, occupies the wall immediately above the head of the door.

The north-eastern doorway is sometimes called the "Prebendaries' door"; it is of the Decorated period, and is precisely similar in design to the last.

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Photo.] [*A. W. Sargent.*

THE INTERIOR FROM THE WEST END

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CHAPTER III

THE INTERIOR

To appreciate fully the interior it is well to enter the cathedral by the west doorway, as from this point the best and most comprehensive view may be obtained. The impression gained is one of pleasure at the simplicity of it all. The bold and dignified arcading of the nave and choir is unassuming and well proportioned. The clerestory windows are elegant and suitable, and the presbytery, with its noble Norman arch, has just that additional element of richness and elaboration which is necessary in order to correct any appearance of bareness. Although there is no triforium, one scarcely regrets its absence, the general proportions of the interior being so entirely good. Additional height could only have thrown the building out of scale. It is possible, perhaps, to sound a note or two of regret; one wishes more attention had been given, or that more money had been forthcoming for the purpose of a finer roof. The latter as it at present exists is common-place and uninteresting.

The Nave and Choir.—The arcading of the nave and choir is divided into seven bays. The date is the same as that of the west front, viz., 1220, though it may possibly have been commenced during the episcopate of Bishop Henry. The piers, although measuring as much as $5\frac{1}{2}$ ft. by $5\frac{1}{4}$ ft., have a good deal of grace and lightness in their effect. Each angle is chamfered off, while clustered shafts, with foliaged capitals, and in groups of three, occupy each corner of the pier. In the case of the four westernmost of the nave piers, these shafts are carried up without break to the springing of the roof. It would seem as though it had been the original intention to have a stone vault which was abandoned when the clerestory was built. The piers of the choir and one of the nave have only single shafts carried up for the roof principals and it is con-

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sidered quite probable that this portion of the nave arcading was built at a later date than the four westernmost bays. The mouldings of the arches are very simple, consisting chiefly of plain chamfers; a keel-shaped hood mould with carved terminat-

EARLY ENGLISH CAPITALS IN THE NAVE.
From a drawing by G. C. Horsley.

ing bosses heading the whole. In one or two cases the shafts have no neck mould under the cap, while carved heads and bunches of foliage occupy a position upon the arch and pier chamfers at their springing. There is a difference between the

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arcades of the choir and nave. A smaller arch is built within the east bay upon the south side, and also a wall some 7 ft. high in the three remaining bays. The clerestory, which has been almost entirely rebuilt, has a gallery 1 ft. 9 in. wide. It consists in each bay of an open arcade of five arches on the

EARLY ENGLISH CAPITALS IN THE NAVE.
From a drawing by G. C. Horsley.

interior plane, the second and fourth being almost equilateral, and corresponding with the two windows in the external wall. The first, third and fifth are more acutely pointed.

The West End.—The west entrance door is flanked upon either side by three clustered filleted shafts, which have moulded bases and foliaged capitals, from which springs the segmental

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head of the doorway. The clustered shafts with second base are taken right up to form the nucleus of a series of columns and mouldings of great depth and richness. These in their turn support the deeply recessed and undercut mouldings of the arches which form the heads of the magnificent triplet window. All the columns are banded in the middle, and have delicately carved caps and moulded bases finishing upon deeply chamfered

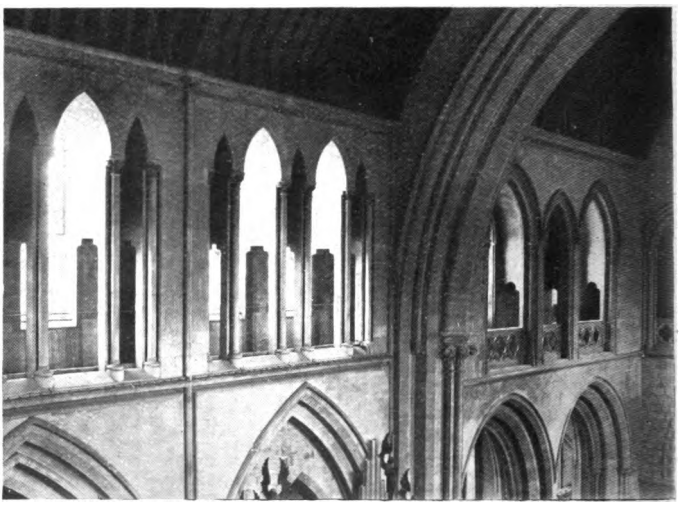

Photo.] [*A. W. Sargent.*

THE CLERESTORY: NORTH SIDE.

cills. A passage-way crosses the west wall above the head of the doorway, while another passage or flat ledge crosses immediately above the head of the triplet window. All the ashlar work finishes at this ledge, the wall above being built in rough stonework plastered and whitewashed. It is considered probable that this ledge was the original height of a nearly flat Early English ceiling, and that the single-light window above it served as a ventilator for the roof timbers.[1]

[1] Browne Willis informs us that the nave was formerly ceiled with painted wainscot. This, however, was allowed to get into a ruinous condition, and was subsequently done away with.

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The Aisles.—The aisles are about 12 ft. 6 in. wide. The Decorated windows have deep reveals, ornamented upon the angles with simple octagonal columns having moulded heads and bases, which support a simple arch mould. A hood, terminating at each end with carved heads, incloses the head of each window. Simple arches with plain chamfers spring from the nave piers to corbel shafts attached to the aisle walls, with foliaged capitals, and supported upon carved heads. A holy water stoup having a head of ogee form is placed in the south aisle of the choir. There are two aumbries in the north and south choir aisle walls; also what is considered to be a reliquary. They were discovered during the restoration of 1857, and the probable date of them is about 1320.

The Presbytery.[1]—There is little doubt that the presbytery is, if not so grandly architectural as other portions of the cathedral, by far the most interesting part of the structure, as it is here we have the most evident remains of Urban's little church. It has one outstanding feature, and that is the fine Norman arch with its wonderful ornamentations and uncommon enrichments. The head of the arch is slightly stilted, and the outer band of ornament, which perhaps one might term the hood mould, is flat and enriched with curious paterae. The design of these is that of a very conventional eight-petalled flower, inclosed in an outer circle of small drops or studs. This uncommon ornamentation is only found in one other place in England, viz., Malmesbury Abbey (see illustration, p. 76).

The arch-mouldings consist mainly of a large unornamented double roll with smaller members decorated with zig-zag and half cones. The zig-zag is continued down the jambs of the opening in the form of a column with a carved head as a capital, the jambs also having proper attached columns with carved capitals and moulded bases. The abacus of the capitals is square with a roll beneath. Until the year 1830 this arch had been covered in with masonry for about a hundred years. The date of it may be 1115-1120. The reredos which occupies a position under this arch is modern. The old Decorated reredos

[1] At Llandaff the word "presbytery" is used to define that portion of the cathedral which is termed the sanctuary in most other churches, *i.e.*, that part of the building occupied by the high altar and those who minister in the services of the altar.

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Photo.] [*A. W. Sargent.*

THE WEST END: INTERIOR

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which was discovered at the same time as the arch was carefully removed and reset in the Mathew Chapel. The new reredos, however, is in the same style, and is a very admirable piece of work. Messrs. Prichard and Seddon were the designers, while Mr. E. H. Clarke of Llandaff executed the carving. It is considerably enhanced in its effect by the beautiful altar-piece, which was painted by Dante Gabriel Rossetti. It is a triptych, and is entitled "The Seed of David." While possessing all the charm and delicacy of expression which one always associates with this wonderful painter and poet, at the same time he seems to have used considerable restraint both as to colour and design, the final effect being more academical than one usually associates with the work of this master. The "Adoration of the Magi" is the scene depicted in the centre piece, while the two side panels represent David as a shepherd boy, and David as a psalmist and king, the latter occupying the panel upon the south side. The reredos is elaborately carved, and consists of three arches inclosed in pedimented heads, columns with carved capitals and moulded bases supporting the whole. The centre arch is much larger and higher than the side ones, though like these it is cusped, and the pedimented head crocketed and terminating in a carved cross. The tympanum of each pediment is filled with delicately carved leafage and conventional ornament. The centre one has also a carving of the Lamb and Flag. Small buttresses with finials and crockets are placed between the columns supporting the arch mouldings.

The wall above the Norman arch is occupied by the rose window, and the three-light window already described in the account of the exterior of the presbytery. The side walls, although originally the walls of Urban's buildings, have very little traces left to indicate, with any degree of certainty, whether or not the Norman building possessed any aisles. However, the south wall has many points of interest. Here the architect who inserted the two Decorated arches (date about 1350) for some unexplained reason decided not to complete the westernmost of the two, leaving it to stop at the point of intersection with the remains of an original Norman window. The arch of this is decorated with three rows of sunk nailheads and a plain roll springing from the single column which is left remaining upon the west side. Further traces of another window,

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evidently of similar design, are found in the small portion of an arch which shows itself above the hood mould, which surrounds the easternmost of the decorated arches in the south wall.

A string mould which gives bearing to the solitary column of the half Norman window runs horizontally across the wall, which should, had the architect carried out his original intention, have been occupied by the opening under the half finished Decorated arch. Below this string is a modern door with columns, pointed arch, and hood mould. This door gives access to the vaulted vestibule of the Chapter House. To the left of this door is a sepulchral recess with a recumbent effigy placed therein, and supposed to represent St. Teilo, the second Bishop of Llandaff.

The modern sedilia of four seats under the east arch upon the south wall have the same characteristics of design as the reredos, and one can give the same measure of praise to this as to the former. Like the reredos, it is in Caen stone, with the exception of the columns supporting the arches. These are single and detached, and are alternately in green and red marble. The trefoiled arches are inclosed in panelled, carved, and crocketed pediments. The tympana of these have carved figures of the Evangelists inclosed in vesica-shaped panels. The spandrels have beautifully carved figures of angels. The north wall of the presbytery has no visible traces of the twelfth-century work. Here the two Decorated arches are finished and complete. The piers of these are octagonal in plan, and have three circular clustered shafts, with moulded capitals and bases, upon each face of the pier. An octagonal plinth forms a base to the whole. The steps to the Altar are five in number, and are built in blue Lias stone. Two brass candlesticks made by Messrs. Hart, of London, stand on each side of the steps leading to the Altar Table.

The arch dividing the choir from the presbytery is of good height and of fine proportions. A single octagonal column with moulded cap and base is attached to the pier jambs.

The north aisle of the presbytery is in three bays, the easternmost of these being called the Mathew Chapel, and extending its own width past the east wall of the presbytery. The windows of this aisle are similar to those in the nave and choir aisles with the exception of the one in the east wall of the aisle. This is a three-light Perpendicular window inserted in the old Decor-

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ated jambs. The old font in the Mathew Chapel is octagonal in plan, and raised upon a single step. Each face of its upper portion is decorated with blind tracery work. The arch between the Mathew Chapel and the Lady Chapel has a curious hagioscope or squint in its east jamb. Above the Perpendicular

Photo.] [*A. W. Sargent.*

THE OLD FONT.

window upon the east wall of this aisle is placed a double canopied niche without a figure, but richly carved and decorated. There is a vaulting corbel of fifteenth-century character in each corner of this chapel.

The south aisle of the presbytery has also three bays. One of these is roofed with a quadripartite vault, the details of which

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indicate it as transitional work from the Norman to the Early English period. In the south wall of this vestibule is a niche of simple design, but without a figure. Two carved oak chests are also to be found against the north wall. They present some interesting features worthy of examination. The windows of the south aisle of the presbytery have already been described in the chapter on the exterior.

The **Lady Chapel**.—This portion of the Cathedral has

Photo.] [*A. W. Sargent.*

INTERIOR OF THE LADY CHAPEL.

much dignity, combined with a certain amount of gracefulness in the composition of its design and the characteristics of its details. The general effect is added to in an immeasurable degree by an excellent quadripartite stone vaulted roof. The ribs, few in number, but suitably moulded, spring from light detached keel-moulded columns with carved capitals and moulded bases. These columns take a bearing upon a shelf plinth or bench which runs around the Lady Chapel. Carved bosses, painted and gilded, mark the intersection of the vaulting ribs. The filling is in stone, plastered over.

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The long graceful windows of the chapel have a happy emphasis of their well-proportioned lines in thin stone columns upon either side of the deeply recessed jambs. The shafts are painted black, and have moulded bases and foliaged capitals. A deeply cut moulded arch springs from the columns, while the mullions, jambs, and arch have continuous bold cusped mouldings. The mullions have also moulded bases. The easternmost window on the south side of the chapel has its cill a good deal higher than the other windows, in order to make room for two modern sedilia, simple in character, but harmonious with the rest of the work. The pulpit, access to which is gained by some winding steps, is plain and circular in plan. It is carried upon a central pillar with mouldings graduated to the full circumference of the pulpit, some of the mouldings being decorated with carved leafage.

The reredos is partly ancient and partly modern. It is in Caen stone, and is carved and panelled. A modern aumbrie occupies the centre, and two fifteenth-century aumbries are at either end. The whole of the panelled work in between is modern. The older aumbries have two foliated arches ornamented with crockets.

There are some signs of an old thirteenth-century painting upon the south wall of the chapel, and although now somewhat indefinite, portions of a cross and crown are still distinguishable.

The choir aisles are continued along as far as the first bay of the Lady Chapel, with which they communicate by arches. These present certain points of interest. The character of the arch mouldings suggests a date between 1320 and 1350; the bases of the three clustered shafts on either side are distinctly Early English; the foliage in the carved capitals indicates a transition from the Norman, while the twelfth-century cone ornament is to be seen on the cap of the column on the north side. It seems scarcely probable that the portions of these openings could have been built at such widely different times as the above would suggest, and I think one must class its impurities of style as being the outcome of a certain freakishness upon the part of the architect who built the Lady Chapel. The date should be somewhere between 1266 and 1289, which was during the episcopate of William de Breuse.

The **Chapter House.**—Access to the Chapter House is

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gained from the vaulted vestibule on the south side of the choir aisle. In plan it is oblong, and is ceiled, with a quadripartite Early English stone vault, springing from a central stone pillar

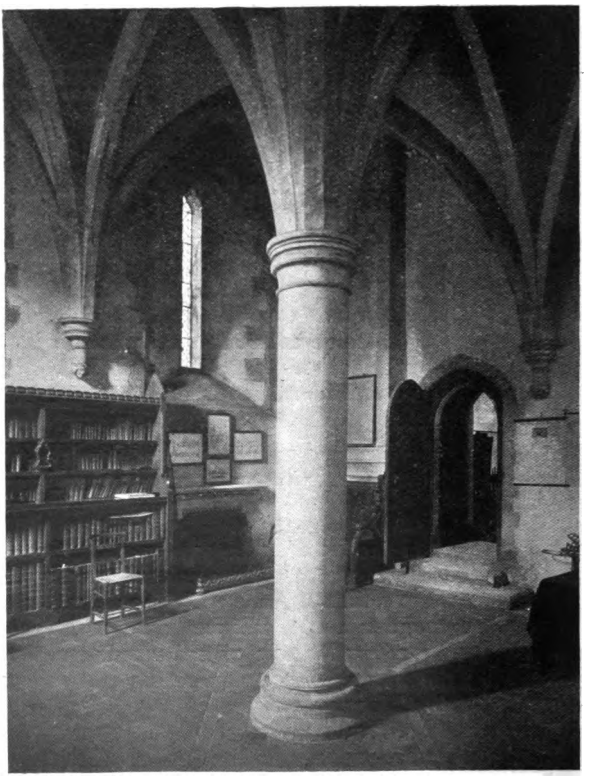

Photo.] [*A. W. Sargent.*

THE CHAPTER HOUSE.

with moulded capital and base. Corbel shafts afford a springing for the wall ribs. A spiral stone staircase leads to the upper story, now occupied by the cathedral library, but once used as the national school. While serving the latter purpose it

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contained a painting of the Assumption of the Virgin. This is now hanging in the inner hall of the Bishop's Palace. A smaller room adjoining the library is used for the further storage of books and manuscripts. It is possible to indicate but briefly the extent and scope of the present collection. The bulk of the books, etc., were given by the late Bishop Ollivant.

A valuable library was originally attached to the cathedral and housed in a small building in the south-west corner of the churchyard. Browne Willis informs us that it was founded by Bishop Davies (1667-1674), who also presented to it "a very fair 'St. Chrysostom' of the Eton edition; also 'Bellarmine's Controversies,' and several of the classicks." During the civil wars of the seventeenth century all the books were transferred to Cardiff Castle, only to be destroyed by the Puritans when the latter stronghold was taken.

The "Book of St. Chad" is the earliest existing volume bearing any reference to Llandaff Cathedral. It is now in the cathedral library at Lichfield, and, considering its great age, is in a fairly good state of preservation. According to "Liber Landavensis," this ancient manuscript dates as far back as 720. Its authorship is sometimes attributed to St. Gildas. Originally the book was in the possession of the cathedral authorities, and it is stated that it was given to Teilo. The latter died in 540, so that this does not tally with the information contained in "Liber Landavensis." The latter is an ancient register of the Cathedral of Llandaff, and dates from the twelfth century. It is now in the possession of P. B. Davies Cooke, Esq., of Ouston, near Doncaster. One side of the original cover is gone, but the remains are enough to show that the covers were minutely decorated and enriched with gold, silver and precious stones, inlaid upon oak. A bronze figure in the centre represented "our Lord himself, standing on a crescent and uplifting His hand in the act of blessing." The restored cover has a Latin inscription upon it worked in brass nails. The manuscript first left the possession of the cathedral authorities in the seventeenth century, Bishop Field having lent to one Isaac Selden, who failed to return it. It finally reached its present owner after being more or less completely lost sight of.

Many old wills are contained in the present library, the earliest being one of the time of Queen Elizabeth. Amongst those whose last will and testament still remain are Sir William

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Mathew (died 1528), who is buried in the nave of the cathedral, David Mathew, and Anne Mathew.

The old records throw an interesting light upon the prices of cattle and goods during these early times. In the will of John Adams, of Penmark, who lived during the time of Cromwell, we learn that fifty sheep were valued at £15 13*s.* 4*d.*, eleven lambs at £1 13*s.*, three acres of wheat at £7 10*s.*, two acres of barley at £3 10*s.* Articles of household use were mentioned. Thus

Photo.] [*A. W. Sargent.*

THE CHOIR FROM THE EAST.

a pair of hand "loomes" were valued at £5, "one little table board" at 10*s.*, one coffer 2*s.* 6*d.*, and last, but not least, we obtain some idea of the price of tailoring at that time, as it is mentioned that the entire wearing apparel of the deceased was worth £3 10*s.* William Wroth, a preacher from Llanvaches, left a quaintly worded will preserved in this collection, and well worth perusal. The same applies to the will of "Nicholas Wastell, of ye towne of Cardiffe alderman," dated 1643.

A more modern, but scarcely less interesting document is

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that left by Craddock Wells, who died in 1711. He was an alderman of Cardiff, and left considerable sums of money to be used for the education of poor children.

The Choir.—The stalls are arranged in the usual fashion in the two eastern bays. They are all modern, and are beautifully carved and moulded, but designed to be in complete harmony with their surroundings. The canopied niches above the Prebendaries' stalls are occupied by statuettes of Old

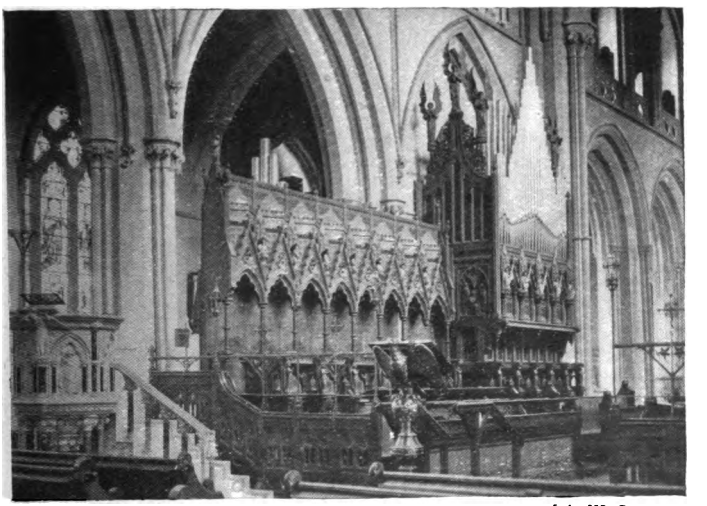

Photo.] [*A. W. Sargent.*

THE CHOIR STALLS AND ORGAN.

Testament notabilities. Milo Griffith, A.R.A., executed the carving of these, and likewise the angels in the first set of choir seats; Mr. W. Clarke, of Llandaff, at the same time, carved a clever series of figures of the apostles and martyrs for the canopied niches along the choir stalls.

The Bishop's Throne is an ornate piece of work in teak. It is surmounted by a lofty and spire-like canopy, elegantly carved and enriched, and terminating at the top in a crosier-like finial. Panels on the west and east sides have respectively bas-reliefs

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representing our Saviour's command, "Feed My Sheep," and St. Paul preaching to the Athenians. A panel representing Christ's command to His Apostles at their dispersion, "Go ye and teach all nations," is carved upon the front of the desk.

Figures of the four doctors of the Latin church, and also some of certain Anglican reformers, occupy the niches formed where the spire of the Throne assumes an octagonal form.

The following is the order of the stalls:

Cantoris.	Decani.
Archdeacon.	The Dean.
Chancellor.	Treasurer.
Prebendary of Llangwm.	Precentor.
Prebendary of Warthacwm.	Prebendary of Fairewell.
Prebendary of St. Nicholas.	Prebendary of Fairewater.
Prebendary of St. Dubritius.	Prebendary of Caerau.
Two blanks.	Two blanks.
Organ.	Prebendary of St. Crucis.
	Prebendary of St. Andreæ.
	Three blanks.
	The Bishop's Throne.

A teakwood screen, light in design, carved, moulded, and decorated with tracery panels, separates the choir from the nave. The Lectern, of conventional design, and executed by Skidmore, was presented to the Cathedral by Sir Edward and Mr. Charles Hill of Llandaff and Bristol.

The **Organ**.—This was built in 1900 by Messrs. Norman and Beard, Norwich, on the Hope-Jones electro-magnetic system. It is blown by two hydraulic engines, the console being on the opposite side of the Cathedral to the organ, and connected with it by a cable running under the choir. The case is of carved teak with boxwood figures, and was given, together with some of the stops, by F. G. Insole, Esq., of Fairwater, in memory of his father and brother. The following is the specification:

Great Organ			
Contra Tibia Clausa	16 ft.	Hohl Flute	8 ft.
Tibia	8 ft.	Octave	4 ft.
Open Diapason	8 ft.	Ophicleide	16 ft.
		Tuba	8 ft.
		Clarion	4 ft.

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SWELL ORGAN	
Open Diapason	8 ft.
Lieblich Gedact	8 ft.
Viol D'orchestre	8 ft.
Voix Céleste	8 ft.
Echo Salicional	8 ft.
Double Oboe	16 ft.
Cornopean	8 ft.
Oboe Orchestral	8 ft.
Clarion	4 ft.
Vox Humana	4 ft.
Tremulant	

CHOIR ORGAN	
Viola Diapason	8 ft.
Flute D'Amour	8 ft.
Dulciana	8 ft.
Flute	4 ft.
Clarionet	8 ft.
Tuba	8 ft.
Clarion	4 ft.

PEDAL ORGAN	
Resultant	32 ft. effect.
Tibia Profunda	16 ft.
Bourdon	16 ft.
Violone	16 ft.
Flute	8 ft.
Ophicleide	16 ft.
Tuba	8 ft.
Clarion	4 ft.

There are also ten couplers, seven composition pedals, and two stop switches.

The **Pulpit** is modern, and was designed by Messrs. Prichard and Seddon. It is a really exquisite piece of work in the thirteenth-century style. A green Serpentine central shaft, surrounded with smaller ones in red marble, and all with moulded bases and capitals, forms the main pedestal for the upper part, which is elaborately carved and decorated with sculpture. The panels, which have arched cusped heads, contain statuettes of Moses, David, St. John, and St. Paul, carved by Woolner, R.A. A figure of an Angel supports the book-rest. The balusters of the stairs leading to the pulpit are alternately red and green marble columns, with foliaged capitals and moulded bases in Caen stone.

The **Font** was presented to the Cathedral by the late Dean Williams, a brass tablet at the bottom bearing the following inscription:

DEO ET ECCLESIÆ
LANDAVENSIS
THOMAS WILLIAMS:
DECANI,
A.D. 1863
D.D.D.

The bowl is decorated with an arcading of trefoil arches springing from detached marble columns, with carved stone capitals and moulded bases. The carved filling of these arches

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represents biblical scenes from the flood. The bold base moulding of the pedestal has carved upon it a representation of the miracle of the miraculous draught of fishes.

The **Monuments.—John Marshall, Bishop of Llandaff.**—This tomb is situated on the north side of the presbytery

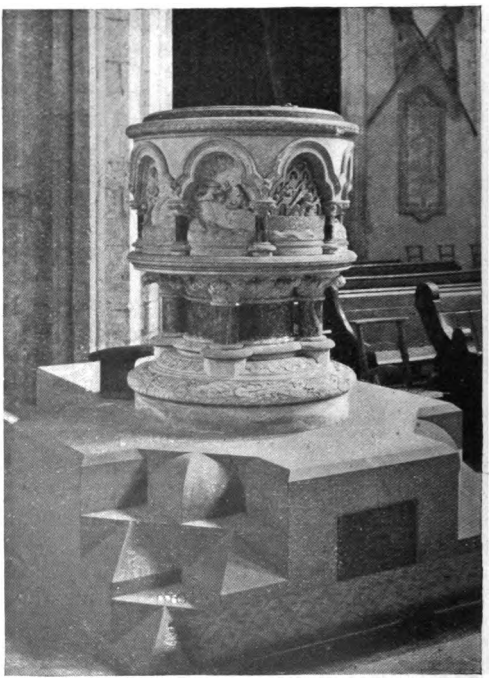

Photo.] [*A. W. Sargent.*

THE NEW FONT.

under the second arch. It is rectangular in form, and the north and south sides are decorated with blind tracery. The east side has a projecting panel with carved articles emblematical of the Resurrection, and surrounding a carved head of the Christ. The remains of a jamb moulding of a door are attached to the west side. This was probably the door to Marshall's Chantry,

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of which Browne Willis writes. The figure is recumbent, and shows the bishop in his pontifical robes, with chasuble, dalmatic and alb. He wears a mitre preciosa, and a maniple hangs over the left arm. Carved angels in a kneeling posture are at either side of the head, while a lion crouches at his sandalled feet. The pastoral staff lies from right to left, while the hands are in an attitude of prayer.

Bishop Henry, Prior of Abergavenny.—This tomb,

Photo.] [*A. W. Sargent.*

THE TOMB OF BISHOP MARSHALL.

only presumed to be that of Bishop Henry, is in the south aisle, and in the wall of the fifth bay from the west end. The effigy is crudely carved in blue Lias stone, and shows a recumbent figure of a bishop fully clad in his robes of office. A crosier is in the left hand, and a rationale is upon the breast. A maniple hangs over the left arm. Two angels support the head, and a grotesque animal the sandalled feet. The bishop wears a plain mitre with infulae attached. The total length of the figure is 6 ft. 6 in. It is in a very bad state of preservation, and is contained within a sepulchral recess of simple design, being merely

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a very flat arch springing from detached marble columns with foliated capitals and moulded bases. The style is Early English, but the tomb was moved to its present position in the year 1857.

St. Dubritius, first Bishop of Llandaff.—This tomb is a sepulchral recess with a flat arch in the north aisle wall, and the fifth bay from the west end. It is only presumed that this tomb is that of St. Dubritius. The figure, which is a conventional one carved in Dundry freestone, was probably executed about 1220. The bishop is wearing his episcopal robes, with a plain mitre upon his head. Two supporting angels, much dilapidated, and having in their hands thuribles with attached ribbons, are at either side. Dubritius was originally, after the translation of his relics from the Isle of Bardsey in 1120, buried in the presbytery, but it is supposed that his effigy was moved to the present position at some later date.

St. Teilo, second Bishop of Llandaff.—This bishop has his good works and noble actions memorialized in a figure carved in Dundry freestone, in a modern sepulchral recess in the south wall of the presbytery. An elaborately enriched canopy, trefoiled in form, springs from columns upon either side of the recess. The bishop is wearing the amice, dalmatic, alb, tunic, and chasuble. He holds a pastoral staff in his left hand, while a maniple hangs over the arm. The right hand is raised as in the act of blessing. The feet are sandalled, and supported by a grotesque which has something of the appearance of a heathcock. The head is covered with a mitre with attached infulae.

Above the apex of the canopy is a decorative carving of the sun, while the spandrels are enriched with various forms of figures.

During the restorations of the last century the tomb which had been bricked up in the year 1736 was re-opened, and the following curious legend was found inscribed upon the wall:

September the 8th, 1736.

On the south side of this Chansell, nare the door, is a Tumbe whin a neach, now wall'd up it is supposed to be Sant Blawe Tumbe when i opened the tumbe, the Parson buried apar'd to be a Bishop by his Pastorall Staffe and Crotcher. The stafe when we came to Tuch it it droped to peacis But the Crotcher being Puter But almost perished But wold hold together. Betwithin

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the stafe there was a large cup by his side but almost perished The most of Puter he was rapt in Leather and the upper part was very sound.

JOHN WOOD,
Architect, of Queen Sqr., Bath.
THOMAS OMAR,
Joyner and Carpenter, } of Queen Sqr.

William de Breuse, Bishop of Llandaff.—This tomb is in blue Lias stone, and is situated upon the north side of the Lady Chapel. It is a monumental slab laid north and south, and having a recumbent figure of the bishop rudely carved, and represented in his full pontifical robes. The effigy lies within a canopy springing from pinnacled shafts, and is about 6 ft. 2 in. in length. The following inscription is carved on the canopy:

"Willelmus de Brews a Ep's La'd."

Edmund Bromfield.—This monument is in the north wall of the north presbytery aisle, and contained within a sepulchral recess of the fifteenth century. The bishop is in a recumbent position, and wearing upon his head a high plain mitre with infulae attached. He is clad in his episcopal robes, with alb, stole, tunic, chasuble, and a maniple over the left arm. The pastoral staff lies from right to left, while a scroll is held in the left hand.

The recess has a four-centred cusped arch. At the back is a carved shield, and the soffit of the arch is enriched with carving symbolical of the resurrection. The pedestal has at each end carvings of angels, with a blind arcade underneath.

Sir David Mathew.—This is an altar tomb in the Mathew Chapel, with a beautifully carved effigy of a knight in full armour. He has a coat of mail under a corselet; epaulettes upon the shoulders; brassarts, coudes, and vambraces on the arms, and genouillères, jambs, and pointed sollerets upon the legs. The hands, joined together, are gauntleted, while he has a sheathed dagger upon the right side suspended from a baldrick. A cross hilted sword is upon the left. The head is uncovered, and rests upon his helmet, while at the feet is a lion facing west. The pedestal is executed in plain ashlar and is modern. The figure itself is carved in alabaster. Sir David Mathew was standard bearer to Edward IV, and is reputed as being a man of great stature and wonderful strength. He was a Great Baron of Glamorganshire, and was murdered about 1480.

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Sir Christopher Mathew and his Lady.—This tomb is upon the north side of the Lady Chapel. The recumbent figures, carved in alabaster, are upon a pedestal. The sides of the latter are richly decorated with small niches. Some of these contain rudely carved and greatly mutilated figures of angels, knights, and monks. Sufficient traces are still left to show that at one time the tomb had been painted and decorated. The recess has a four-centred arch, the hood mould to this, however,

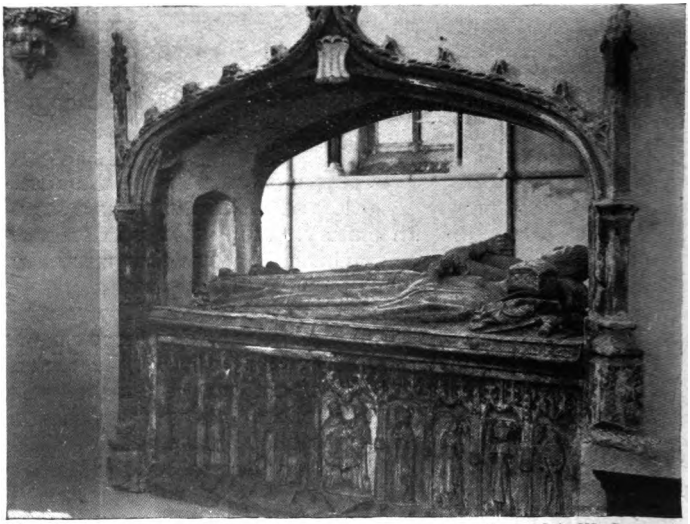

Photo.] [*A. W. Sargent.*

THE TOMB OF SIR CHRISTOPHER AND LADY MATHEW.

being ogee shaped, and enriched with crockets and a finial. The knight is clad in full armour, with a sheathed dagger upon the right side, and the remains of a sword on the left. A helmet with camail is under the bared head, and the figure of a crouching lion under the feet. The lady is represented in the long conventional robes of the period. The hands are joined, a cushion is placed under the head, and lap dogs are at either side of the feet. She wears a chain necklace and an ornamented girdle around the loins. A chatelaine is suspended from the

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latter upon the left side. The inscription on the tomb reads as follows:

"Pray for the souls of Christopher Mathew, Esquire, and of Elizabeth his wife, which Elizabeth indeed died on the 30th of January, A.D. 1523, and the aforesaid Christopher died A.D. 1500, to whose souls may God be gracious."

Sir William Mathew and his Lady.[1]—This is an altar tomb, and is in the fifth bay from the west, under the north

Photo.] [*A. W. Sargent.*

THE TOMB OF SIR WILLIAM AND LADY MATHEW.

nave arcade. The tomb was restored to its present position quite recently, having until this time been lying in the Chapter House with all its parts dissociated. The pedestal is decorated upon each side with niches containing figures. The west end has four of these in a good state of preservation, but the three niches on the west side are badly mutilated. The north and south sides have seven niches or tabernacles each; these contain figures, some of which hold escutcheons. Amongst the

[1] A Chantry Chapel once formed part of this monument.

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latter, one, more noticeable than the rest, has three chevron gules on a field argent. These are said to be the arms of one Jestin ap Gurgant, who betrayed the English to the Normans at the time of William Rufus (Browne Willis).

The male effigy represents a knight clad in plate armour, with sword and dagger upon the left and right side respectively. The head, uncovered, rests upon a helmet with camail, and the feet upon a crouching lion. Behind the latter is a kneeling monk counting his beads. The lady is dressed in the long flowing robes of the period; the head reclines upon a tasselled cushion, while a lap dog is at either side of her feet. The whole tomb is finely wrought in alabaster, and shows signs of having once been painted and gilded. The inscription reads as follows:

"Pray for the souls of William Mathew, Knight, who died 10th day of March, A.D. 1528; also of Jennette his wife, who gave back her spirit to God on the . . . A.D. 1530, to whose souls may God be gracious."

Lady Audley.—This is a recumbent figure of a lady carved in alabaster, and contained within a sepulchral recess in the south-east corner of the south aisle. Three dilapidated niches are to be seen in the back wall of the recess.

Unknown.—This is an interesting tomb in the north aisle of the presbytery. A figure (either that of a monk or a lady) is contained in a sepulchral recess, with an ogee shaped arch decorated with crockets and a finial. The wall of the recess is decorated with panels having trefoil heads.

Alfred Ollivant, D.D.—This tomb is a modern monument to a great bishop, and is upon the north side of the presbytery. It is an altar tomb, the pedestal being in Caen stone, and the recumbent figure of the bishop being in white marble. Mr. Prichard designed the pedestal, which is decorated upon each side with a series of niches. These latter, twelve in number, contain escutcheons with the arms of the see and the bishop in colours. This portion of the work was executed by Mr. W. Clarke of Llandaff. H. H. Armstead, R.A., carved the splendid figure of the bishop, who is clad in episcopal robes, the hands being in an attitude of prayer. Due note must be taken of this monument as a magnificent example of the best sculpture work of these times. The modelling is careful and well defined, the pose is at once suggestive and eloquent of the deep piety of the

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man, while above all this the imaged face is in every way faithful to the original. Bishop Ollivant was buried in the churchyard, yet another testimony to his memory being erected over his grave. This is a Celtic cross of Radyr stone with a suitable inscription, and is upon the north side of the Cathedral churchyard.

Charles John Vaughan, D.D., Dean of Llandaff.—This monument is quite modern, and is contained within a

Photo.] [*A. W. Sargent.*

THE TOMB OF DEAN VAUGHAN.

sepulchral recess in the north aisle wall, and in the seventh bay from the west end The recess is severely plain, but the figure, carved by Goscombe John, R.A., is a beautiful piece of work. The hands are joined together over an opened bible, and the dean is represented in his robes of office; the face has an expression of wonderful tranquillity, and the kindliness and strength of the nature of this able man have been cleverly interpreted in stone by the sculptor. Previously to his appointment at Llandaff the late dean was Master of the Temple. It

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would be impossible to tell here of all the good work done by him; perhaps the inscription on the monument would best sum up the man and his work. It runs as follows:

CHARLES . JOHN . VAUGHAN . D . D
DEAN . OF . LLANDAFF . 1879-1897
HONOURED . IN . HIS . GENERATION
AS . SCHOLAR . MASTER . PREACHER
COUNSELLOR . A . MAN . GREATLY . BELOVED
"AMBITIOUS . TO . BE . QUIET." I . THESS . IV . II
BORN . AUGUST . 6 . 1816 . DIED . OCTOBER . 15 . 1897

Sepulchral Remains.—During the progress of some excavations, undertaken in 1889, at the west end, several stone coffins were discovered. A careful examination of these leaves little doubt in the mind that they are of early British origin, and a further proof of the presumed existence of a structure at Llandaff in the second century. Several of the coffins are in a good state of preservation, the material in most cases consisting of small stones well cemented together. Traces of human remains were in every case discovered with them. A visitor to the Cathedral will find these relics worthy of a detailed examination.

Old colours.—Most of these belonged to the 41st Welsh Regiment, but certain Crimean and American colours are also preserved in the Cathedral, and are of pathetic interest to most of the visitors to the building.

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Photo.] [A. W. Sargent.

THE PRESBYTERY AND THE NORMAN ARCH

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CHAPTER IV

HISTORY OF THE SEE

IT is impossible to give any authentic information with regard to the history of the see of Llandaff before the advent of St. Dubritius as first known bishop of the diocese.

It is considered more than probable that there were properly constituted heads of the bishopric before this time, but we are almost entirely without any record or proof of this, and for the purpose of this brief summary it is better to consider the history of the see as starting with the consecration of St. Dubritius in A.D. 427.[1]

We gain much of our knowledge of the early history of the diocese from the Book of Llandaff and the records left to us, and known as the Welsh Triads. The authenticity of these records is doubted by some authorities, but there seems little reason to do so, as they were always carefully drawn up, and witnessed in every case by clergy and laity. Apart from this, there is a convincing earnestness in the style of the writings, which seems to bear witness to the painstaking care of the authors to be historically correct in all their facts. The Book of Llandaff was written about 1150. Its author is generally believed to be one Galfrid or Geoffrey, brother to Bishop Urban, the first Norman bishop.

St. Dubritius was consecrated in A.D. 427. A tradition informs us that he was grandson to Pepiau, a king of Ergyng. Erb, the father of Pepiau, was king of Gwent and Ergyng, and

[1] SS. Dyfan, Tyagan or Fagan, Elledyrn or Ail Deyrn, Edelfed, Cadwr or Cadar, Cynan, Ilan, Llewyr, Cynelyn, Gwythelyn, and Ffestydd are given, upon the authority of Browne Willis and Iolo Morganwy (MS.), as having preceded St. Dubritius as heads of the diocese.

Bishop Godwin mentions ten bishops, while Morganwy in another of his MSS. gives thirteen.

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son of the holy Tewdrig of Tintern. Murig or Meuric was king during the time Dubritius was bishop, and it is related that shortly after the latter's consecration Meuric gave to the church at Llandaff the whole tract of land extending from the village of Llandaff to the seashore. Many other records of gifts from the generous Meuric to the church are authenticated. Dubritius retired to the Isle of Bardsey in the year 512. He died here on the 14th day of November, 612, according to "Liber Landavensis," though the more probable date would be about 522.

Dubritius had founded a great monastery at Hellam, afterwards removed to Mochros.

It seems possible that the compiler of the Book of Llandaff was in error when he assumed that the episcopate of St. Dubritius, Teilo, and Oudoceus was diocesan. The two latter prelates were episcopal abbots under Dubritius, and from the memorandum of gifts in the Book of Llandaff the episcopate seems to have been monastic rather than diocesan. We are told that the lands of Mathru and Cenarth Mawr were given to St. Teilo and the church of Llandaff, and excommunication was pronounced upon any who should endeavour to interfere with, or separate these lands from, "the *archmonastery* of Llandaff and its pastors." Certain quotations from "Liber Landavensis" go some way in showing the privileges which had been granted to the see at this time. We understand that it was to have "all its rights and its lands and its territories free from all service to any secular king, without steward, without chancellor, without public court within or without its lordship, without going on expeditions, without arrest, without keeping watch and ward." Further than this it could demand "full right to fines and penalties for violation of sanctuary within or without the enclosure." The King of Morganwg, should he or his servants be so unfortunate as to do a wrong "to Teilo, his man, or his vassal, the King of Morganwg should come to the White House of Teilo at Llandaff to do justice and right, and to undergo judgment for the wrong done." How great and comprehensive were the privileges granted to the see can still further be seen by another entry in the Book of Llandaff which states that "all the rights which belong to the King of Morganwg in his court should belong fully to Bishop Teilo in his court likewise."

Besides the memorandum of gifts in "Liber Landavensis," goods and land given to Llandaff are recorded in Dugdale's

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"Monasticon Anglicanum" and the Book of St. Chad. St. Dubritius was succeeded by **St. Teilo** or Teleiau or Eliad, who was consecrated about A.D. 512. He is recorded as holding the see until his death in the year 540 or 566. Born in 480 at Eglwys Gunnion (Gumfreston), in Pembrokeshire, when quite a young man he exhibited signs of great learning and much discreet wisdom. He was a pupil of St. Dubritius, and the latter, it is said, considered Teilo to be a man of wonderful talent, and superior even to himself in the profundity of his knowledge. "Liber Landavensis" writes of him as having performed many miracles. In company with St. David and St. Padarn, Teilo made a pilgrimage to the Holy Land, and also during a time of great pestilence in Great Britain was absent for some seven years in France, returning finally to do many good and great works in his own diocese. He became Archbishop of Minevia or St. David's, and removed the archiepiscopal see to Llandaff.

St. Oudeceus was a nephew of St. Teilo and, like his uncle, remarkable for his precocity and learning. He was born in Brittany and was consecrated with ceremonious dignities to the bishopric upon his uncle's death. Under his jurisdiction the diocese had much prosperity, until a rupture with King Cadwgan caused the bishop to be expelled from the country under a curse. The see was then divided and deprived of much of its land and possessions. Peace between the king and Oudeceus was, however, afterwards restored, and the lands and possessions given back again to the church of Llandaff. St. Oudeceus died in 570 ("Liber Landavensis").

It is very difficult to state with any certainty who succeeded Oudeceus as Bishop of Llandaff.[1] In fact, from Oudeceus to Urban the number, names, and order in succession of the bishops are considered to be more or less presumptive. The order as given here is taken from the Book of Llandaff. From A.D. 400 to the time of the Norman invasion the only information with regard to the see which seems properly authenticated is that the bishop was one of the seven British prelates who

[1] The Rev. E. Newell, in his diocesan history of Llandaff, gives Berthguin, the fourteenth bishop according to "Liber Landavensis," as having succeeded Oudeceus, followed by Trichan, Elvog, Catguaret, Edilbiu, Grecielis, Cerenhir, Nobis, Nud, Cimeilliauc (Cameleac), Libiau, Marchluid, Pater, Gulfrit (Gulbrit), Gucaun, Bledri, Joseph and Herwald.

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attended the Synod of Augustine held at Ode, in Worcestershire.

After St. Oudeceus the next prelate mentioned is **Ubylwinus** or Ubilwin. The latter was followed by **Aidan**, who was a disciple and follower of St. Dubritius. It was supposed that he was also a suffragan bishop to St. Teilo.

The Book of Aberpergwm tells of a Saxon raid into Wales in 720, when Llandaff was pillaged, and Aidan killed with many of his clergy.

Elgistill was bishop in succession to Aidan; he was formerly a suffragan bishop under St. Teilo. **Lunapeius** was a cousin to St. Dubritius. He fled with St. Teilo to France at the time of the plague.

Comegern, Argwistill, or Arwystyl, **Gurwan** and **Gwodloion** or Gwyddeon, are next mentioned as the succeeding heads of the diocese, the last three being suffragan bishops to St. Teilo.

As near as can be ascertained the following succeeded Gwodloion: **Edilbin** or Edilbinus or Edilbiu, **Greciolus** or Greciel, **Berthigwin** or Berthguin, **Trychan** Trichanus or Tridcair, **Elvogus** or Elvog (died A.D. 763), **Catwarel** or **Cerenhir, Nobis, Gulfridus** or Gulfrid, **Midd** or Mith.

The twenty-second bishop was one **Cimelian** or Cymelliauth or Cyfeiliawg. He was consecrated in the year 872 by Ethelred, Archbishop of Canterbury (Leyland). Captured by the Danes, he was ransomed in 915 by King Edward the Elder, £40 being paid. He died in the year 927.

Libian or Lybianth or Libiau died in A.D. 929, and only held the see for two years.

That the early bishops of Llandaff were of some constitutional power in their own diocese is indicated by many incidents related in the Book of Llandaff. In 872 Brochmael, King of Gwent, and his entire family were excommunicated by Bishop Cyfeiliawg for wrongs done to himself. The punishment of Brochmael, amongst other things, entailed the presentation to the bishop of a piece of gold plate, the length and breadth of the bishop's face.

King Tewdr of Brecknock paid one hundred mancuses of gold seven-fold to Bishop Libian in expiation of another offence.

Marchluid died in the year 943 (Godwin). **Pater** or

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Padarn was consecrated in 950 (Godwin) or 943 ("Liber Landavensis"), and died in the year 961, two synods being held during his tenancy of the see. **Gugan** or Gorgwan succeeded Pater and was consecrated by St. Dunstan, Archbishop of Canterbury. He died in the year 972 or 982.

Bledri was consecrated in 983 (Godwin) or 993, and died in 1022. **Joseph** was consecrated in 1022, and died in Rome in 1046. He encouraged the giving of much money and possessions to the church. It is told that he ordered that no work should be done in his diocese on a Sunday.

Herewald, elected to the bishopric in 1056 or 1059, lived over a hundred years, and died in the year 1103 or 1104. After his decease the see was vacant for four years, the next bishop being **Urban,**[1] who was consecrated on the tenth day of August, 1108 (Godwin) or 1107 (Dug., *Mon. Ang.*). With the accession of Urban to the bishopric the independence of the Church in Wales finally passed away, as he took the oath of canonical obedience to the Archbishop of Canterbury.

Rhodri was appointed successor to Pater, but was poisoned before taking office.

During Urban's tenancy of the bishopric many valuable Welsh endowments were transferred to English monasteries, but owing to Urban's efforts these were regained, and the nobles who were responsible for this attempted injustice to the church were admonished by Pope Calixtus II.

There was no office of dean occupied at Llandaff from 1120 to 1842. The archdeacon was allowed the title of vice-dean.

Urban died in 1133 or 1134. His occupancy of the see marked an epoch in the episcopal history of Llandaff, and the reader should refer to the first chapter for further particulars of his life and work. After Urban's death the see was again vacant for some six years, the next bishop being **Uchtryd** or Hutredus or Ultrid. He was consecrated in 1139, and died in the year 1148. He was succeeded by his nephew **Gulfrid** or Geoffrey. The latter was consecrated in 1148, and died shortly afterwards. He is celebrated as a Welsh historian.

Nicholas ap Gwrgant[2] was consecrated in 1149 or 1153, and died in 1183. From this time until the consecration of **William de Salso Marisco** or Saltmarsh at Lambeth,

[1] Urban is called Worgan by the Brut y Tywysogion.

[2] Nicholas is given as the successor to Uchtryd by Brut y Tywysogion.

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10th August, 1186, the see was vacant. Saltmarsh, who died in 1191, was formerly Prior of St. Augustine's in Bristol.

Henry, Prior of Abergavenny, was consecrated Bishop of Llandaff in the year 1193 or 1195, and died in 1218. "It seemed that until this time the Bishop and Chapter were one body, and their possessions not severed. He appointed the portions of fourteen prebends, took unto himself and his successors what they now have (or heretobefore have enjoyed), and left to the Chapter, out of the episcopal property, the Capitular Estates, which until recently they enjoyed." At this time, and with the assistance of Bishop Saltmarsh, Baldwin, Archbishop of Canterbury, proclaimed at Llandaff the third Crusade to an assemblage of Welsh and English, many of each nation taking the sacred ensign.

William, Prior of Goldcliffe, was consecrated in the year 1219, and died in 1229. He was followed by:

Elias de Radnor, treasurer of Hereford, was consecrated in 1229, and died in 1240.

William de Christchurch was consecrated in 1240.[1]

William de Burgo or Burgh was consecrated in 1244, and died in 1253. He was chaplain to Henry III.

John de la Ware, Abbot of Margam, was consecrated in the year 1253, and died in 1256.

William de Radnor, treasurer of Llandaff, was the forty-first bishop in succession, and was consecrated in 1257, and died in the year 1266.[2]

William de Breuse, Prebendary of Llandaff, was consecrated in 1266. He caused the present Lady Chapel to be built. He was buried in it, upon his death, in the year 1287.

At this time the Marcher lords had forcibly seized, and were holding the Temporalities of the Crown, but the king's escheator proceeded against them, and all but one Gilbert de Clare gave way to authority. A compromise was, however, arranged with this powerful lord. He was to have the custody of the Temporalities during his lifetime, but at his death was to hand them into the custody of the Crown. In 1311 the Crown leased them to the chapter at an annual rental. **Phillip de Staunton** succeeded Breuse, and was consecrated in 1287. He died in 1295.[3]

[1] Not given in the list of bishops in Dugdale's "Monasticon."
[2] *Ibid.*
[3] Not given in "Liber Landavensis" or Dug., *Mon. Ang.*

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John de Monmouth was consecrated in the year 1294 or 1296, and died in 1323. Under his jurisdiction the prosperity of the diocese revived somewhat. He is buried in the Lady Chapel.

Alexander de Monmouth[1] became bishop in 1323.

John de Eclescliffe, consecrated in 1323, was a Dominican. He was, previous to his election to the see of Llandaff, Bishop of Connor or Conver in Ireland. His death occurred in 1347.

John Coventry,[2] Archdeacon of Llandaff, was chosen bishop by the chapter in preference to **John Pascal, D.D.**, who was the choice of the pope. The latter was a man of much wisdom and knowledge, and was consecrated in 1347. He was a Carmelite, and his death is recorded as having taken place in the year 1361, the body being interred in the Lady Chapel. **Roger Cradock**, his successor to the see, was translated from the see of Waterford, Ireland. He was a Franciscan, and was consecrated in 1362, and died in 1382.

Thomas Rushook or Rusbook, D.D., was a Dominican, and was consecrated to the see in 1383, being, however, afterwards translated to Chichester.

William de Bottesham or Bottlesham, after his consecration to Llandaff in 1385, was moved to Rochester. This occurred in 1389. The Pope conferred upon him the title of Bishop of Bethlehem. His death took place in 1400.

Edward Bromfield, D.D., was consecrated in 1389. This prelate was made Abbot of Bury St. Edmunds by the Pope after a visit by Bromfield to Rome. The King of England had, however, his own ideas as to who should be abbot, and in spite of the pope he elected John Tyneworth, and caused Bromfield to be cast into prison. This difference of opinion between the king and the pope seemed at first to be insuperable, and when the see of Rochester became vacant, both were glad to see a way out of the difficulty. William de Bottesham was translated to Rochester, thus leaving an opening for Bromfield at Llandaff. Bishop Godwin speaks of Bromfield, who died in 1393, as having a "pragmatical and stirring humour." There seems little doubt, however, that Bromfield was both learned and zealous in his labours. There is a tomb to his memory in the north aisle of the Presbytery.

[1] Not given in "Liber Landavensis" or Dug., *Mon. Ang.*
[2] *Ibid.*

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Tideman de Winchcombe was Abbot of Beaulieu, and consecrated Bishop of Llandaff in the year 1393 or 1391. In 1395 he received the Bishopric of Worcester. Winchcombe, who died in 1461, is recorded to have been a bad man, who sought pleasure in drinking and debauchery with Richard II. **Andrew Barret, LL.D.**, was the next bishop. He died in 1396. **John Burghill** was consecrated to Llandaff in 1396. He was translated to Lichfield, and died in 1414.

Thomas Peverill, D.D., was, previous to his consecration to Llandaff, 1398, Bishop of Ossory, Ireland. He was translated from Llandaff to Worcester in 1407 and died in 1414. **John de la Zouch** was a Franciscan. He built an episcopal residence for himself at Mathern. Consecrated in 1408, he died in 1423.

John Fulford, D.D. 1423 or 1425 is given as the year of consecration of this bishop, whose name, however, does not occur in the lists in "Liber Landavensis" or Dugdale's "Monasticon."

John Welds or Wells, D.D., was consecrated in 1423 or 1425, and died in 1440

Nicholas Ashby was consecrated in 1441, and died in 1458. He was formerly Prior of Westminster and sixtieth bishop of Llandaff in succession.

John Hunden, D.D., was a Minorite Friar, Prior of King's Langley, Herts. He was consecrated in 1458, resigning his office in 1473. He was a notable pluralist.

John Smith, D.D., was appointed in succession to Hunden in 1465. He lived but a short time, however, dying on 29th January, 1478.

John Marshall, the next bishop, was consecrated in 1478, and was a great benefactor to the diocese. He caused many alterations and additions to be made to the cathedral, while Godwin supposes him to have erected the tower of Matherne Church at his own expense. He was a fellow of Merton College, Oxford, and died in 1496.

John Ingleby, Prior of Shene, was a Carthusian, and was consecrated bishop in 1496. His death occurred in 1499. **Miles Salley** had been Almoner to the Abbey of Abingdon; also at a later date to the Abbey of Eynsham. He held the latter office *in commendam* with his bishopric. He was consecrated in 1500, and died in December, 1516. In fulfilment of his dying wishes, his heart and bowels were buried under the high altar

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at Matherne, while his body was interred at St. Mark's Church, Bristol.

In 1521 a Spanish Dominican, **George de Attica** or Athequa, and chaplain to Catherine of Aragon, was consecrated at Blackfriars. Following the unjust appointment of a Spaniard to a Welsh see, it is no consolation to read that **Robert Holgate**, D.D., consecrated bishop in 1537, was, according to Wood, "a very worldly person." He was a Prior of Wolton, Yorkshire, and Master of the Gilbertines, holding these offices together with his bishopric. Holgate was translated to York in 1545, but was deprived of it again in 1555. Although an entirely unsuitable person for the high offices he held, Holgate can scarcely have earned such a bad name as his successor, **Anthony Kitchin** *alias* Dunstan, D.D., who was consecrated on 3rd May, 1545. Previous to his consecration, Kitchin had been a monk of Westminster, having also held the other offices of Abbot of Eynsham and Prior of the students in Gloucester Hall, Oxford.

During the holding of the see by Holgate and Kitchin the tale is all of impoverishment and bad management. Lands and churches, manors and granges, vestments and vessels, were all sold to the benefit of these two bishops who thus acquired and accumulated much property and wealth. In 1553 Sir George Mathew of Radyr obtained a grant of the Lordship of Llandaff from Bishop Kitchin.

The decay and spoliation of the Llandaff monasteries are much too long and too sad a tale to tell here in detail. Outstanding, however, was one great act of sacrilege committed by the canons of Llandaff. This was no less than the stripping of the shrines of St. Teilo, St. Dubritius, and St. Oudeceus, the sale of the proceeds being appropriated to the uses of the depredators.

Kitchin died in 1566, in the fifth year of the reign of Queen Elizabeth, to whom he took an oath of supremacy. It seems that during Kitchin's tenancy of the bishopric five preachers, the archdeacon, five prebendaries, and twenty-one parsons and vicars were not resident in the diocese, while eleven benefices were void. The value of the bishopric in 1585 was £154 14*s.* 6*d.* After the death of Kitchin the see remained vacant until the appointment of **Hugh Jones, LL.B.**, Prebendary of Llandaff in 1560. Godwin informs us that the latter was the first Welshman to occupy the bishopric for about three hundred years. Bishop Jones appears to have made some effort to repair the

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disastrous works of his predecessor at his own cost. He is written of as being a good man and eloquent preacher. He died in 1574, and was buried at Matherne.

Another Welshman succeeded Bishop Jones. **Bishop Blethin, LL.B.**, was Archdeacon of Brecknock and Prebendary of York. He held these offices and also those of Rector of Rogiet and Sunningwell in Berkshire, *in commendam* with his bishopric. His death occurred in the year 1590. In an address to the prebendaries of the Cathedral in 1575 he deplores the desolation of the diocese. "Look around, it is the place where erst Troy stood (Campus ubi Troja fuit). It is time for the chapter to arise from sleep. The night is far spent, the day is at hand. This is the day which the Lord had made—put off the works of darkness and put on the armour of light."

Gervase Babington, D.D., Treasurer of Llandaff, was consecrated in the year 1591, translated to Exeter, in 1594, and thence to Worcester in 1597. He died in the year 1610.

William Morgan, D.D., consecrated 1595, died 1604, is well known for his great literary achievement, viz., the translating of the Bible into Welsh. He was the author of many good works, but was translated to St. Asaph in 1601. His successor was **Francis Godwin, D.D.**, Sub-Dean of Exeter and Canon of Wells. Consecrated in 1601, he was translated to Hereford in 1617.

At this time, the whole country was disturbed by the embittering hostility of Romanist and Protestant. In 1617 we read that twenty-three persons were presented at Cardiff for recusancy. South Wales, after a long allegiance to the Roman Church, during Godwin's tenancy of the see at Llandaff, had a revival in the direction of Calvinistic doctrine and practice. Godwin himself was accused by Wood of nepotism chiefly by reason of his "De Praesulibus Angliae Commentarius": at the same time the latter speaks of Godwin as "a good preacher and a strict liver." He attended the Synod of Dort in 1618, one of his speeches on this occasion being described thus: "learned, devout, and the style masculous."

George Charlton, D.D., an extreme Calvinist, was consecrated Bishop of Llandaff in 1617. Translated to Winchester in 1619, he died there nine years later. **Theophilus Field, D.D.**, was consecrated in 1619, translated to St. David's 1627, and thence to Hereford in 1635. His death occurred in 1636.

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William Murray, D.D., was consecrated in 1628, and died in 1638. Previous to his appointment as Bishop of Llandaff, he had been Provost of Eton, and Bishop of Kilfenora in Ireland. **Morgan Owen, D.D.**, succeeded Bishop Murray. He was a *protégé* of Archbishop Laud, and became his chaplain when Laud was Bishop of St. David's. Bishop Owen was imprisoned for promulgating the canons of 1640. He died in his chair in 1645, as a result of the shock occasioned by the sudden news of Archbishop Laud's execution. The see was now vacant for sixteen years, John Marshall, Bishop of Killala, administering the affairs of the diocese for a portion of this time. **Hugh Lloyd, D.D.**, was consecrated Bishop of Llandaff in 1660. Previous to this he had been Archdeacon of St. David's. He is described as being "a very pious, learned, charitable and primitive good man." He died in the year 1667, and was buried in the presbytery.

In 1665 Oliver Cromwell, Lord Protector of Great Britain, forbade the use of the prayer book, and following on this, the archdeacon and chapter, in the year 1691, discontinued the choir singing. This order was maintained until 1849, when Bishop Ollivant was consecrated.

Francis Davies, a Welshman, and Archdeacon of Llandaff, succeeded Bishop Lloyd, and was consecrated in 1667. He founded a library, and during his episcopate a return was made of the conventicles of the Dissenters in the diocese. Davies died in 1674.

William Lloyd, Prebendary of St. Paul's, London, was consecrated in the year 1675. He was translated to Peterborough in 1679, thence to Norwich in 1685, dying six years later.

In 1679 **William Beaw**, Vicar of Adderbury, Oxfordshire, was consecrated in succession to Bishop Lloyd. He was a militant bishop, and it is recorded that he fought for Charles I in the civil wars of those bad times; he was an unfit person to be the head of the episcopate, being of a frivolous mind and uneven temperament. He was ninety years of age when he died in 1705. The following interesting note occurs in a letter from Bishop Beaw in 1691, and now in manuscript at the Lambeth Library: "With respect to the See of Llandaff the gross value of the Bishopric is only £230 per annum, and after the deductions made, I found my little Bishopric's revenues wholly swallowed up, nothing more remaining of them than

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would defray the charges of the quantity of vinegar, pepper, salt, and fire spent in my house."

The diocese of Llandaff during the eighteenth century presents in its history the story of an episcopate whose complete impoverishment made it such that the appointment to it was only looked upon as a means to an end. Indeed, it became almost impossible to find men who would, without holding other offices *in commendam*, accept the bishopric. Consequently, whereas the diocese had been but poorly looked after during the previous century, it was now almost entirely neglected by bishops in office, and there is very little to chronicle in regard to these men or their work.

Bishop Beaw was succeeded by **John Tyler, D.D.** (consecrated 1706, died 1724), who, in turn, was followed by **Robert Clavering** (consecrated 1724), Canon of Christchurch, Oxford. He was translated to Peterborough in 1728, and died in 1729.

John Harris succeeded the latter, and was consecrated bishop in the year 1729, dying nine years later He had been, previous to his consecration to Llandaff, Dean of Hereford, and later, Dean of Wells. This bishop is celebrated in so far as he was responsible for the atrocious alterations to the cathedral designed in the Italian style by Mr. Wood of Bath.

Matthias Mawson was consecrated in 1738, translated to Chichester in 1740, thence to Ely in 1754, and died in 1770. Mawson was Master of Corpus Christi, Cambridge. He is recorded as being a very absent-minded man.

John Gilbert, consecrated in 1740, was translated to Salisbury in 1748, thence to York in 1757, and died in 1761. Bishop Gilbert was Dean of Exeter and Canon of Christ Church, Oxford. Horace Walpole speaks of him as being arrogant and ignorant.

Edward Cresset, M.A., Dean of Hereford, was consecrated in 1748, and died in 1755. Richard Newcombe, Canon of Windsor, was consecrated on 15th March, 1755, translated to St. Asaph in 1761, and died in 1769.

John Ewer, D.D., Canon of Windsor, was consecrated on 22nd August, 1761, translated to Bangor, 1769, and died in 1774.

Jonathan Shipley, D.D., Dean of Winchester, was consecrated on 17th January, 1769, translated to St. Asaph 1769, and died in 1789. Bishop Shipley has been described as possessing "learning without pedantry, patriotism without faction, and

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politeness without affectation." The **Hon. Shute Barrington, LL.D.**, Canon of St. Paul's, London, was consecrated on the 8th day of September, 1769. He was translated to Salisbury in 1782, and from thence to Durham in 1791. His death took place in 1826.

The ninety-second bishop in succession was the **Rev. Richard Watson, D.D.**, who was consecrated on 20th August, 1782. Bishop Watson was remarkable as a man with great knowledge and learning. He was called at Cambridge the self-taught divine. He is more particularly famous for his "Apology for Christianity," and the "Apology for the Bible." Watson was undoubtedly a man of strong and independent character, and with an amazing confidence in his own abilities. Through ill-health he was obliged to live in Westmoreland. In his earlier days he did much good missionary work amongst the people in Merthyr Tydfil and the surrounding districts. He died in the year 1816. His successor was **Herbert Marsh, D.D.**, Margaret Professor of Divinity, Cambridge, who was consecrated on 16th July, 1816. He was translated to Peterborough in 1819, and died in 1839.

At this time nearly all the dignitaries in connection with the diocese were English, and this had a prejudicial effect upon the work and progress of the Church in South Wales. The revenue of the bishopric was something under £400 per annum, while the revenue obtained from the reserved rents was only £281 per annum. There were only forty parishes in Glamorganshire, and fifty-seven in Monmouthshire which had any resident clergy, and this out of a total of 234 parishes. The condition of many of the churches was shocking, and Malkin, in his "Survey of Wales," writes as follows: "The natives of the Welsh mountains worship their Maker where an Englishman would not litter the most ignoble quadruped about his house." With the appointment of Bishop Marsh (consecrated 16th July, 1816) a great revival in religion spread over the whole of South Wales, and the diocese seemed to have entered upon a new era of prosperity and progress.

William van Mildert, D.D., Regius Professor of Divinity at Oxford, was consecrated on 3rd May, 1819. This bishop made another step in the direction of reform by electing to reside in the diocese. He was translated to Durham in 1826, and died in 1836.

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The next bishop was **Charles Richard Summer, D.D.**, who was consecrated on 25th April, 1826, and was translated to Winchester in 1827. He was Provincial Sub-Dean and Prebendary of Canterbury, and Librarian and Historiographer to the King. **Edward Coplestone, D.D.**, was Dean of St. Paul's, besides being a Fellow and Provost of Oriel College, Oxford, and Professor in Poetry at the same University. He was consecrated Bishop of Llandaff on the 12th day of December, 1827, and although holding other offices, was keenly alive to his duty to his bishopric. He restored many churches, built twenty new ones, and also fifty-three glebe houses.

It is impossible to do more than briefly indicate the nature and extent of the great and good works of the next bishop, **Alfred Ollivant, D.D.**, Fellow of Trinity College, Cambridge, Vice-Principal of St. David's College, Lampeter, and Regius Professor of Divinity, Cambridge. He was consecrated in 1849, and the wonderful energy and perseverance of this bishop are shown in the fact that within ten years forty-seven new churches were built, while sixty-nine were restored or altered. Bishop Ollivant died on 16th December, 1882, and was buried in the cathedral churchyard.

Richard Lewis, D.D., F.S.A., Scholar of Worcester College, Oxford, Archdeacon of St. David's, was consecrated on 25th April, 1883.

He was an exceedingly broadminded prelate, and the nature of his efforts while bishop is shown in the words he spoke at the luncheon held after his enthronement. He said, "My prayer is that we shall all combine, both as Churchmen and Nonconformists, to work harmoniously together, for we have all the same end in view, the salvation of mankind."

During his tenancy of the bishopric over 150 new churches and mission halls were built, at a total cost of £250,000. He was an active and strenuous worker in education, and took a great interest in St. Michael's College, Aberdare.[1]

His regretted death took place upon 24th January, 1905. The present bishop is the Right Rev. Joshua Pritchard Hughes, M.A., late Vicar of Llantrisant, Glamorganshire, who was consecrated on 1st June, 1905.

[1] This college has now been transferred to Llandaff; the buildings are in Cardiff Road.

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DIMENSIONS

Length of nave	*internal*	110 feet.
Total length	,,	245 ,,
Total width	,,	66 ,,
Height of roof	,,	65 ,,
Area		15,440 sq. ,,

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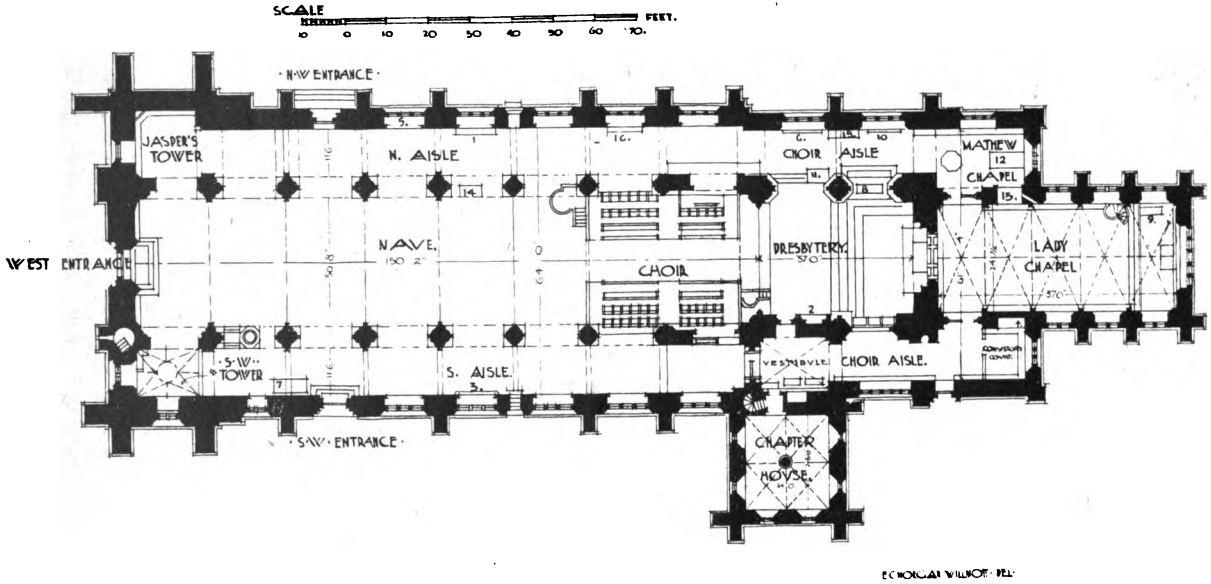

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